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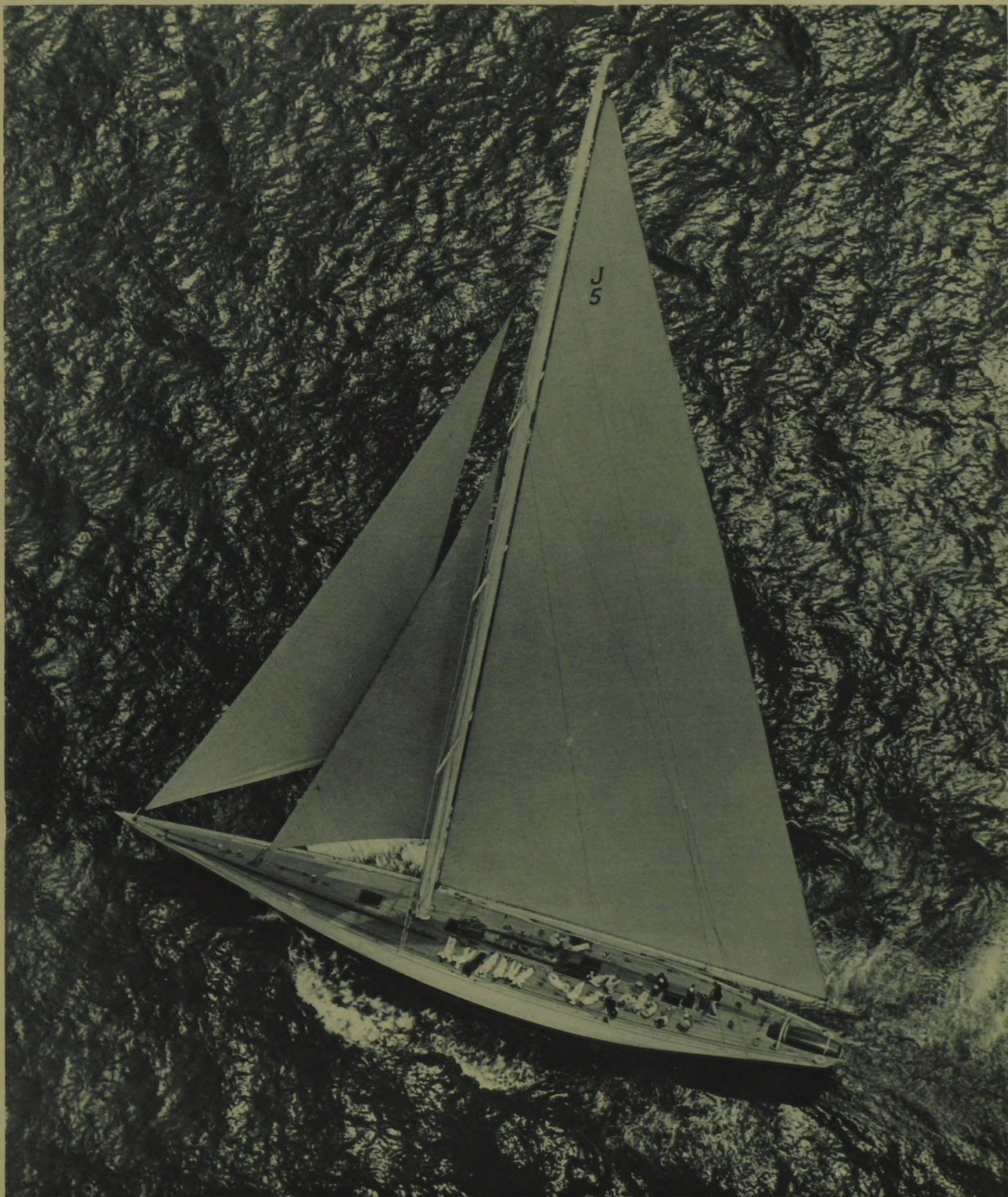
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 30, 1934.



THE AIRMAN'S VIEW OF A POSSIBLE DEFENDER OF THE "AMERICA'S" CUP AT SEA: A PICTURESQUE PHOTOGRAPH OF THE "RAINBOW," SHOWING THE WATER LOOKING LIKE A LAVA FIELD.

This remarkable air photograph of Mr. Harold S. Vanderbilt's famous yacht, "Rainbow," was taken recently during the first of a series of trial races off Newport, Rhode Island, where several yachts competed for the honour of defending the "America's" Cup this summer against the British challenger, Mr. T. O. M. Sopwith's "Endeavour." The photograph shows the "Rainbow" tacking, and the crew

trimming the ship. Like the "Endeavour," her prospective opponent, the "Rainbow" is a new yacht, specially built for the "America's" Cup race, and was launched at Bristol, Rhode Island, on May 15 last. During an earlier trial spin a few weeks ago, it may be recalled, her mainsail was blown off in a strong south-west breeze, and she returned to anchorage under tow.





By G. K. CHESTERTON.

THE complaint commonly uttered is that revolutionary thinkers, and the rebels of the rising generation, dispute all the creeds and traditions of the past. My own complaint is that they never dispute the creeds or traditions at all. They do not dispute them, because it is almost impossible to get them even to state them; and because, in most cases, they have not the faintest notion of what they are. One very odd fact, for instance, is that the anti-traditionalist never asks the traditionalist why he follows a tradition. He will gather impressions about the idea from anyone in the world, except the man who happens to hold it. There is a curious bashfulness about these revolutionists. They are complimented by their friends and themselves by being called blasphemous and shameless; but they seem to me to be curiously shy. They are too nervous to ask any normal person why he does or says any normal thing; they have to get away by themselves into a wilderness and think it out on purely theoretical lines of their own. Or else they will desperately flee for refuge to the British Museum Library (where nobody is allowed to speak to them) and try to get some light on the matter from Egyptian hieroglyphics or Palæolithic cave-drawings. Suppose a man is in revolt against some custom of our culture; say the habit of a gentleman taking off his hat to a lady, or wiping his boots on a doormat. The reformer never dreams of going up to some reasonably intelligent person who approves of the custom, and asking him why he approves of it. The rebel is too shy and timid for that. What he does is to write a great big book in the British Museum Library, explaining that the salute with the hat is probably the survival of an ancient custom in prehistoric Matriarchy, by which the female savage had the right to pull the feathers out of the male savage's hair. As to the real living question, of whether there should or should not be a special code of manners towards women, of whether chivalry really exists or is really a good thing if it does exist—he never gets within a thousand miles of that. And the reason is that he will not ask his normal conventional fellow-creatures what they believe, or why they believe it. He makes up what they believe entirely out of his own head, and then goes and consults Palæolithic Man, who lives in Bloomsbury, about why they believe it.

I notice all this in a typical example of an irruption of Mr. C. E. M. Joad in a magazine devoted to Nudism and other highly sophisticated modern conventions. I do not propose to discuss the general question here, because it is too general. Nudism, like teetotalism, and other revolts against the huge human tradition obvious in all history, involves a much deeper debate about the fundamental needs and the very nature of man. It involves the discussion of instincts, and especially those very deep instincts that are rooted in culture. I can imagine that a

man who has lost the civilised instincts may logically go in for Nudism; just as he may go in for Cannibalism. But it would take a long time to explain logically the instincts of human dignity that keep us from Cannibalism and from Nudism. The point I would note here is not concerned with instincts but with intelligence. I want to know why Mr. C. E. M. Joad, a clever and sincere man, will not take the trouble to find out what the traditional moralists mean by the necessity of clothes, but insists on making up their reasons for them, when the reasons are not necessary in the least. He repeats again and again, in the title of his article, in the last words of his article, and about ten times in the course of his article, "The alleged wickedness of the body" . . . "because the body is thought to be wicked" . . . "if people's bodies were not thought to be sinful" . . . "to disprove the myth of the wickedness of the body."



BROWN JACK (STEVE DONOGHUE UP) WINNING THE QUEEN ALEXANDRA STAKES AT ASCOT FOR THE SIXTH YEAR IN SUCCESSION: A UNIQUE RECORD FOR THE MOST POPULAR HORSE IN TRAINING, AND THE OCCASION OF ENORMOUS ENTHUSIASM AFTER THE RACE.



WINNER OF THE QUEEN ALEXANDRA STAKES FOR THE SIXTH YEAR RUNNING: SIR H. WERNHER'S TEN-YEAR-OLD BROWN JACK (LEFT), WITH HIS STABLE COMPANION, LADY ZIA WERNHER'S MAIL FIST, ONCE AGAIN HIS PACE-MAKER IN THE RACE.

Ascot has never witnessed such a scene of enthusiasm as that which occurred when, on the last day of the meeting, the ten-year-old veteran, Brown Jack, the most popular horse in training, won the Queen Alexandra Stakes for the sixth year in succession. He was ridden—as always before in this race—by his old friend, Steve Donoghue, had again been trained by Ivor Anthony, and is still owned by Colonel Sir Harold Wernher. After the race the King sent for Sir Harold and congratulated him. The Queen Alexandra Stakes is the longest race of the season under Jockey Club rules, being run over a course of 2 miles, 6 furlongs, 85 yards. Brown Jack finished two lengths ahead of Mr. J. V. Rank's Solatium, a horse six years younger, to whom he conceded 8 lb. in weight. As before, Brown Jack's stable companion, Mail Fist, running in the colours of the owner's wife, Lady Zia Wernher, was included in the field to act as his pace-maker. Brown Jack himself, it has been decided, will never run again at Ascot.

Puritan. Even the grimmest and gloomiest Puritan has a right to have his real view stated as reasonably as he would state it himself. And I do not think I should be expressing merely an egotistical delusion if I said that I myself am not the grimmest and gloomiest Puritan. The distinction is astonishingly

simple; yet it never once seems to have crossed Mr. Joad's mind in the whole course of his remarks. No Christian is such a fool as to say that the body is wicked; but all Christians do say, more or less, that the soul is wicked, or infected with wickedness, or at least capable of wickedness. Most of them have believed in a thing called Original Sin; the only difference between the Puritan and the older Christendom being that the Puritan believed in it more. Where Christians do vary very much is in their sense of the degree of the danger from this weakness, in the presence of certain earthly temptations or opportunities. Some hold that the evil exists, but is hardly likely to be made much worse by the casual customs of the world; others hold that the evil is so violent and cunning that various things, good in themselves, must be kept out of its way lest it should misuse them. But nobody says that the body is wicked; that there is a devil in the left elbow or an evil spirit inhabiting the right kneecap.

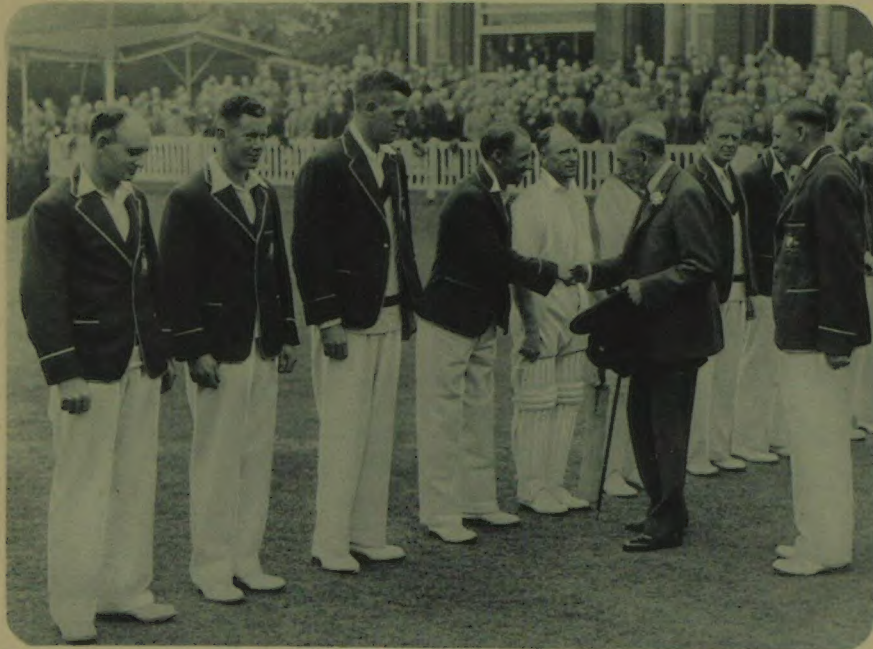
But this is only an example of the queer, silent perversity with which the foes of a faith or formula really refuse altogether to attack that formula. They think it necessary to go away and invent or imagine another formula, and then attack that. How much better it would be if Mr. Joad understood from the start that I believe the body is good, but the soul bad enough to abuse all sorts of accidental aspects of the body. Very likely he would find that I thought the soul was bad, in cases where he would not think it was bad. But at least we should have got things right at the beginning; and then he could take whichever view he chose when we came to the end. As long as the road is blocked with the formula, "the body is wicked," we can get no farther; for it means even less to me than it appears to mean to him.

Now there may have been some mad Manichean heretics, in the darker moments of history, who said that the body is wicked; but, even if they did say it, I cannot imagine what they meant. To me, and to most Christian moralists I have ever read, the remark would be utterly meaningless as saying that toe-nails are wicked; or, for that matter, that bootlaces are wicked. But the doctrine, as stated, was not the point even for the Manichean; it was not the truth as seen by the grimmest or gloomiest

And this comes from the extraordinary habit of only thinking about what he thinks we should say, and never thinking of enquiring what we do say. For instance, it is actually a dogma of my own rather dogmatic creed that the body is good, like all the material objects made by the Creator, which are only subject to perversion by an evil will. And it is hardly likely that the less dogmatic Christians or conventionalists will differ in the direction of saying that the body is bad. Therefore, Mr. Joad, in fighting with his own formula, is only fighting with his own shadow. But why, in so many other matters also, do the anti-traditionalists waste such masses of ammunition, such a wealth of good hatred and such treasures of exhilarating death and destruction in fighting their own shadows? It applies quite as much to all sorts of lighter matters of custom and convention. A convention only means an agreement; why not try to discover what a very large number of human beings really did agree about? A custom is not an epidemic, that rages among the populace for no reason and against their will. A custom commonly rests on much more popular consent than a constitution, especially what is called a democratic constitution. Why not be a little more patient in trying to understand the Will of the People? A really sympathetic study of these human developments, in the light of the fundamental facts about the life of man on the earth, would probably result in the ultimate understanding of a great many things now strangely misunderstood. And it might dawn upon the new philosophers that there really are reasons for men taking their hats off to anything they respect or wiping their boots before entering houses not their own; reasons for men owning houses; reasons for men eating cooked food; reasons for men not eating men; and reasons for men wearing clothes.



## ENGLAND'S TEST MATCH VICTORY.



THE KING PRESENT AT THE SECOND ENGLAND V. AUSTRALIA TEST MATCH, WHICH ENGLAND WON: HIS MAJESTY WITH THE AUSTRALIAN TEAM, SHAKING HANDS WITH BRADMAN, THE FAMOUS AUSTRALIAN BATSMAN.



THE ENTHUSIASM OF THE CROWD AFTER ENGLAND'S VICTORY: SPECTATORS FLOCKING ON TO THE FIELD, WHILE THE PLAYERS MAKE A DASH FOR THE PAVILION.



THE HERO OF ENGLAND'S VICTORIOUS MATCH: VERITY (RIGHT), THE YORKSHIRE SLOW BOWLER, WHO TOOK 15 WICKETS FOR 104; WITH BOWES, WHO TOOK FOUR WICKETS.

England beat Australia in the second Test Match at Lord's on June 25 by an innings and 38 runs, after one of the most remarkable games ever played on that ground. Each side has now won one of the series of five matches. The King visited the ground on June 25, and the members of the two teams were presented to his Majesty. The rain which had fallen during the week-end had affected the pitch, and the Australian batsmen were greatly handicapped. Verity, the Yorkshire slow left-handed bowler, found the pitch suitable to his skill in a particular type of bowling, and took seven wickets for 61 in the first innings. Australia had then to follow on. In the second innings Verity achieved even greater distinction, and took eight wickets for 43 runs—thus showing the remarkable analysis for the match of fifteen wickets for 104 runs. This is a record for a Test Match between England and Australia in England, although Rhodes, another Yorkshire player, took fifteen wickets in a Test Match in Australia.

## THE END OF WATERLOO BRIDGE.

At a meeting of the L.C.C. on June 19, recommendations were approved for the demolition of Waterloo Bridge. The Highways Committee had recommended the appointment of Messrs. Rendel Palmer and Tritton as the engineers to supervise and be responsible for the demolition of the old bridge and the erection of a new one, at a fee of £47,853. On June 20, Mr. Herbert Morrison, Leader of the L.C.C., Mr. Strauss, and Mr. Latham, Chairman of the Finance Committee, joined in removing the first stone. It was a coping-stone, weighing nearly a ton, on the first bay at the Strand end of the bridge. A hand crane was used to lift the stone, with the three members of the Council operating it. The bridge was officially closed on June 22, and the work then proceeded apace. By noon, long stretches of the stone parapet, with the lamp-standards above, had been removed. Special traffic arrangements had to be made in view of the closing of the bridge. In the evening it was announced that, generally speaking, the police authorities considered the arrangements to be working well.



THE DEMOLITION OF WATERLOO BRIDGE: MR. HERBERT MORRISON WRITES HIS NAME ON THE SCROLL BY MAKING THE FIRST MOVE IN THE DESTRUCTION OF A GREAT ARTISTIC MONUMENT.



WATERLOO BRIDGE WITH MOST OF RENNIE'S BALUSTRADE REMOVED: A GENERAL VIEW OF THE WORK OF DEMOLITION ON JUNE 23.



REMOVING PILLARS OF THE BALUSTRADE WHICH HAS LONG BEEN FAMILIAR TO ALL LONDONERS: A PHOTOGRAPH TAKEN WHEN THE OLD BRIDGE WAS CLOSED TO TRAFFIC.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**BRIG.-GEN. A. C. CRITCHLEY.**  
Elected M.P. (National Conservative) in the by-election at Twickenham, caused by the death of Mr. H. R. Murray-Phillips. Had a majority of 5505 over the Labour candidate, as compared with the Conservative majority of 4607 in 1932.

**PROFESSOR A. S. HUNT.**  
Professor of Papyrology at Oxford since 1913; died June 18, aged 63. Famous for his discoveries of ancient papyri among rubbish heaps of Graeco-Roman towns in Egypt. Attached to the War Office and the Intelligence Corps during the war.

**SIR W. H. CLARK.**  
Appointed H.M. High Commissioner for Basutoland, the Bechuanaland Protectorate and Swaziland (High Commissioner for South Africa), and High Commissioner in South Africa for the United Kingdom; in succession to Sir Herbert Stanley.



**THE COMMANDER-IN-CHIEF OF THE FRENCH ARMY VISITS ENGLAND: GENERAL WEYGAND INSPECTING A TANK ON SALISBURY PLAIN.**

General Weygand, Commander-in-Chief of the French Army, arrived in London on June 20. He was greeted at Victoria Station by General Sir Archibald Montgomery-Massingberd, Chief of the Imperial General Staff (with whom he stayed). General Weygand's visit, it was stated, was entirely unofficial; nor had it any connection with the Disarmament Conference. General Weygand visited Ascot, and subsequently went down to Salisbury Plain and watched a tank display.



**CELEBRATING THE TWENTY-FIFTH ANNIVERSARY OF BLÉRIOT'S AERIAL CROSSING OF THE CHANNEL: THE VETERAN AIRMAN SPEAKING AT BUC.**

The Marquess of Londonderry, Secretary for Air, was present, and spoke, at the celebration of the twenty-fifth anniversary of Blériot's historic flight across the Channel (July 25, 1909) at Buc, near Paris. The monoplane in which the flight was made was on view. M. Blériot himself welcomed President Lebrun (seen in centre), Lord Londonderry, and General Denain, Minister of War. A squadron of British Hawker "Furies" gave a thrilling aerial display.



**ADMIRAL DRAKE, WHICH CAME IN LAST IN THE DERBY, WINS THE GRAND PRIX: MME. VOLTERRA, THE OWNER'S WIFE, PAYING TRIBUTE TO THE HORSE.**

Admiral Drake, owned by M. Leon Volterra and trained by Charlier, and ridden by the famous English jockey, Steve Donoghue, won the Grand Prix de Paris at Longchamp on June 24. He was a length and a-half ahead of Foulabin. Donoghue was engaged on the spur of the moment, happening to be on holiday in Paris. Admiral Drake was last in the Epsom Derby.



**THE SHAH OF PERSIA VISITS TURKEY: H.M. WITH MUSTAPHA KEMAL.**

During his recent visit to Turkey the Shah of Persia was welcomed in the most lavish style. In his honour an opera performance was given, said to be the first Grand Opera ever attempted in Turkey. A fighting plane made in the Turkish aeroplane factory at Kaiseria, and fitted with a Turkish-Wright engine, was presented to him. The Shah dined with Mustapha Kemal at Angora, and for the first time broke his rule of taking his meals alone. It was generally stated that the two rulers discussed projects for a treaty, and, in particular, of free ports for Persia on the Black Sea.



**TWO STRONG MEN OF THE NEAR EAST: MUSTAPHA KEMAL POINTING OUT PLACES OF INTEREST AT ANGORA TO THE SHAH.**

Mustapha Kemal, the Turkish statesman and leader, was seen in Angora with the Shah of Persia. The two rulers were seen together in a motor car, and the Shah was seen walking with Mustapha Kemal. The two rulers were seen together in a motor car, and the Shah was seen walking with Mustapha Kemal.



**MISS JEAN BATTEN ARRIVES AT SYDNEY: THE YOUNG NEW ZEALAND AIRWOMAN, WHO MADE A RECORD ENGLAND-AUSTRALIA FLIGHT, ENTHUSIASTICALLY WELCOMED.**

Miss Jean Batten, the twenty-four-year-old airwoman, who last month made a record flight from England to Australia, arrived home at Auckland, New Zealand, on June 25. She revealed that for three months she had been engaged to Mr. Edward Fraser Walter, a London stockbroker, who is himself an airman. It was stated that Miss Batten made her Australian flight on wings borrowed from his machine.

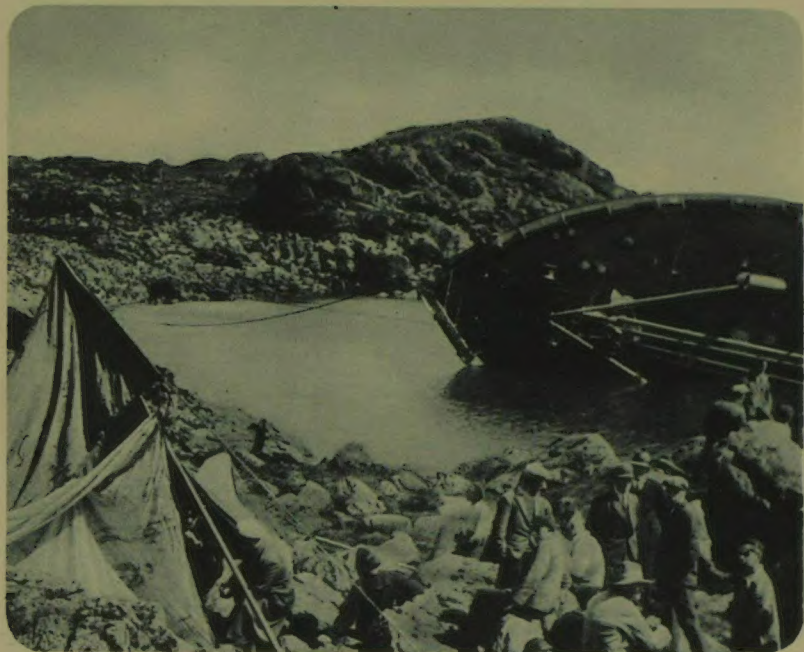


**A ROYAL COMPETITOR AT THE INTERNATIONAL HORSE SHOW: PRINCE GUSTAV ADOLF OF SWEDEN.**

Prince Gustav Adolf, son of the Crown Prince of Sweden, took part in the international jumping competition at Olympia, riding his horse Aida. He did well, but failed at one jump. Four competitors completed this event with a clean sheet, an Irish and an English officer, and two French officers of the "Cadre Noir."



## A WINDOW ON THE WORLD: SOME MEMORABLE EVENTS ABROAD.



DISASTER ON A GERMAN HOLIDAY CRUISE: THE "DRESDEN" WRECKED ON THE NORWEGIAN COAST; AND A TENT FOR PASSENGERS LANDED.

The North German Lloyd liner "Dresden" (14,690 tons) went aground on June 20 to the north of Stavanger on the coast of Norway. She had on board 975 passengers (described as German "strength through joy" holiday-makers); and a crew of 323. Fog compelled her to abandon a trip to the Hardanger Fjord, and it was on the return voyage that the disaster happened. When the ship first struck, half the passengers were dining, and the others were on deck or going to bed.



THE WRECKED NORTH GERMAN LLOYD LINER Lying on her side and almost submerged: another view of the "Dresden" after she ran aground.

The ship's orchestra started playing to allay excitement. Everybody was brought to land, but the first boat lowered capsized, and ten women were thrown into the water. They were rescued, but two of the women passengers died later, it was said, through heart failure, on board a Norwegian steamer. The ship was so badly damaged that she had to be abandoned. The steamer "Stuttgart" was sent from Brengaven to bring back the "Dresden's" passengers and crew.



A GUARDS BAND IN A RECENT PROCESSION OF MILITARY MUSIC IN PARIS: A PICTURESQUE SCENE IN THE CHAMPS ÉLYSÉES.

Nine military bands, including that of the Irish Guards, took part recently in a festival of military music in Paris. On June 23, in the Tuileries Gardens, pipers of the Irish Guards gave an exhibition of pipe-dancing, to the delight of a great gathering of spectators. On Sunday, June 24, the pipes, drums, and fifes of the Irish Guards and the band of the Royal Sussex Regiment paraded before the British Embassy Church, and afterwards attended divine service there.



THE FIRST BRITISH NAVAL VISIT TO A GERMAN PORT SINCE THE WAR: A FLOTILLA OF BRITISH DESTROYERS IN HARBOUR AT SWINEMÜNDE.

For the first time since the war, a British naval visit was paid recently to the German port of Swinemünde. The Fourth Destroyer Division, under Captain Boddam-Whetham, arrived there on June 19 from Scapa Flow, to stay until June 27. Official calls were made on the Commandant of the fortress, the Burgomaster, and the officer commanding the German flotilla base, and these calls were returned on board the "Kempfenfelt." Many festivities were arranged.



THE PASSING OF THE JAPANESE "NELSON": THE FUNERAL PROCESSION IN TOKYO OF FLEET-ADMIRAL MARQUIS TOGO, VICTOR IN THE HISTORIC BATTLE OF TSUSHIMA.

The funeral of Fleet-Admiral Marquis Togo, victor in the historic Battle of Tsushima against the Russian Fleet in 1905, took place in Tokyo on June 5, and was the most impressive ceremony seen there since the present Emperor's Coronation. Shinto rites were first performed before the coffin in the Admiral's house, and all present placed twigs of the sacred sakaki tree. In our right-hand photograph, the American Ambassador is standing just after having deposited his branch,

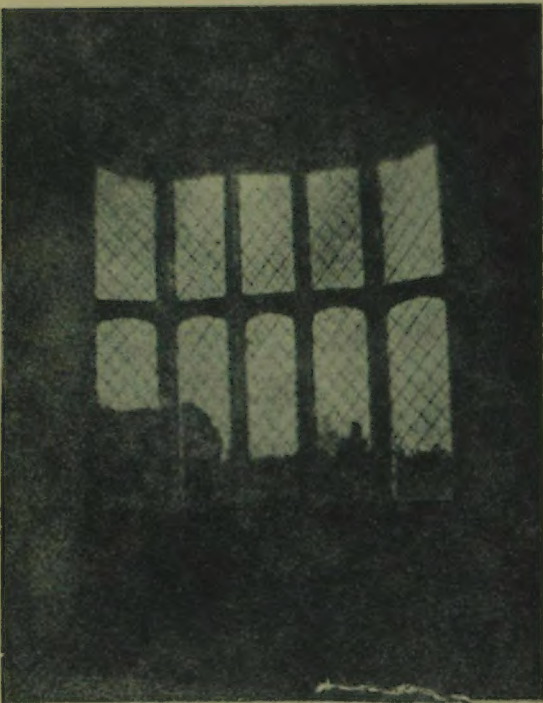


AMBASSADORS, AND ADMIRAL TOGO'S GRANDCHILDREN, BEFORE THE COFFIN: A SHINTO RITE OF DEPOSITING SACRED BRANCHES.

and the French Ambassador is placing one. The Japanese Premier is leaving the shrine. Later, the coffin was placed on a gun-carriage, and taken in procession to Hibiya Park, whence it was afterwards removed for burial to the Tama Cemetery. The British Navy was represented by Admiral Sir Frederic Dreyer, Commander-in-Chief, China Station, and a detachment from H.M.S. "Suffolk." Among the wreaths was one from Admiral of the Fleet Lord Jellicoe.



TAKING HOURS TO EXPOSE: FOX TALBOT'S PHOTOGRAPHY.

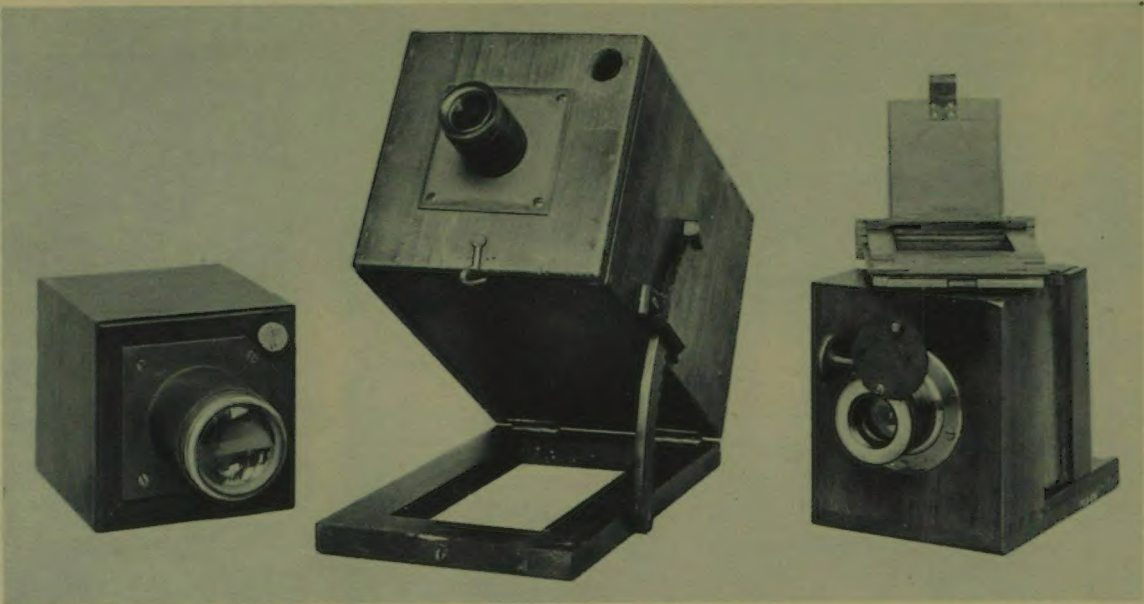


THE EARLIEST EXISTING PHOTOGRAPH TAKEN BY HENRY FOX TALBOT IN 1835: A WINDOW IN LACOCK ABBEY.

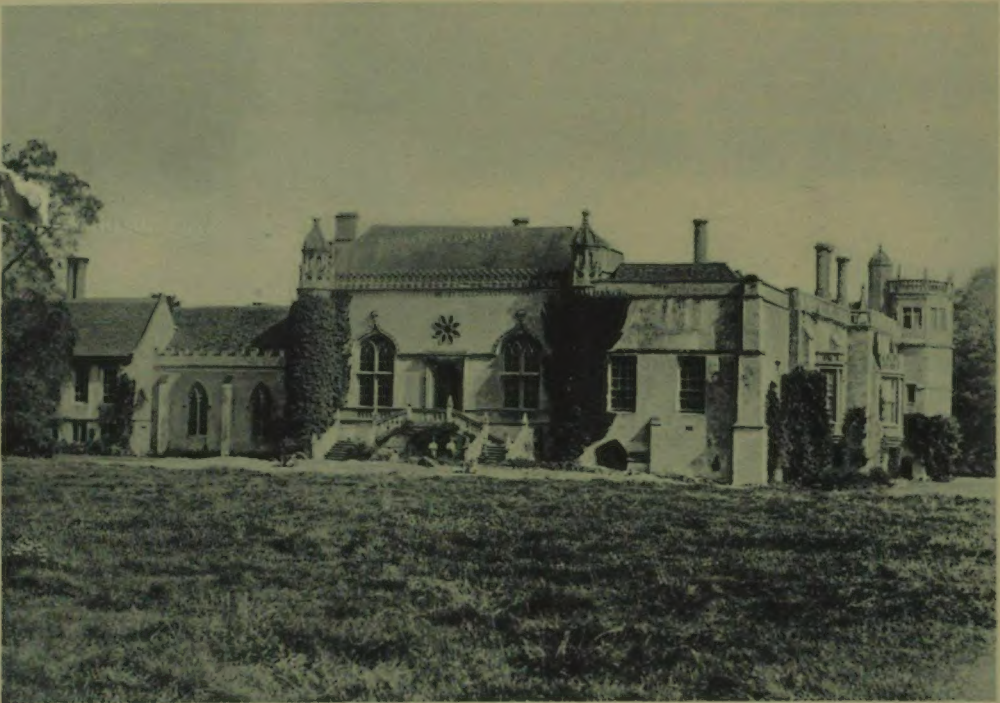


"THE CHESS PLAYERS": AN EARLY CALOTYPE PHOTOGRAPH TAKEN BY HENRY FOX TALBOT.

A gathering took place at Lacock Abbey, Wiltshire, on June 23, to celebrate the centenary of the invention of photography and to do honour to Henry Fox Talbot, who in 1834, working in that house, first succeeded in producing photographic images on paper. The Royal Photographic Society and other photographic bodies were represented by their presidents and members. A large exhibition of Fox Talbot's early apparatus and photographs was arranged in the gallery. Unfortunately, no copies of his earliest photographs survive, as in the first instance Fox Talbot did not succeed in making his prints permanent. One photograph, a small paper negative, showing one of the windows of the library, taken in 1835, is reproduced above. It may safely be described as the earliest existing photograph. Examples of Fox Talbot's early cameras are also reproduced, and a curious device for focussing can be seen. The cork in the front of the camera was removed whilst the operator viewed the image on the sensitive paper and so was able to adjust the focus. Although Fox Talbot's first experiments were made in 1834, it was not until 1839 that, stimulated by the work of Daguerre in France, he announced his invention to the Royal Institution, a few days before Daguerre's discovery was communicated to the French Academy. It was a remarkable instance of two men working upon independent lines and making what were really two different inventions with the same end in view, for, although Fox Talbot's "calotype," and the Daguerre process both used as a basis the sensitiveness of silver salts to light, the methods and chemical reactions were quite different. Daguerre used silvered metal plates which he sensitised with iodine and subsequently developed with mercury vapour, while Fox Talbot produced a sensitive paper which he developed with gallic acid. The really important invention by Fox Talbot was made in September 1840; when he discovered the way in which the latent image could be developed; this



CAMERAS USED BY HENRY FOX TALBOT FOR HIS CALOTYPE PHOTOGRAPHS: THAT ON THE RIGHT HAVING A DOUBLE LENS, AND THE OTHERS A SINGLE LENS ONLY, AND, IN ADDITION, A FOCUSING HOLE IN FRONT OF EACH CAMERA.



HENRY FOX TALBOT'S HOME, LACOCK ABBEY, PHOTOGRAPHED BY HIM BETWEEN THE YEARS 1841 AND 1845..



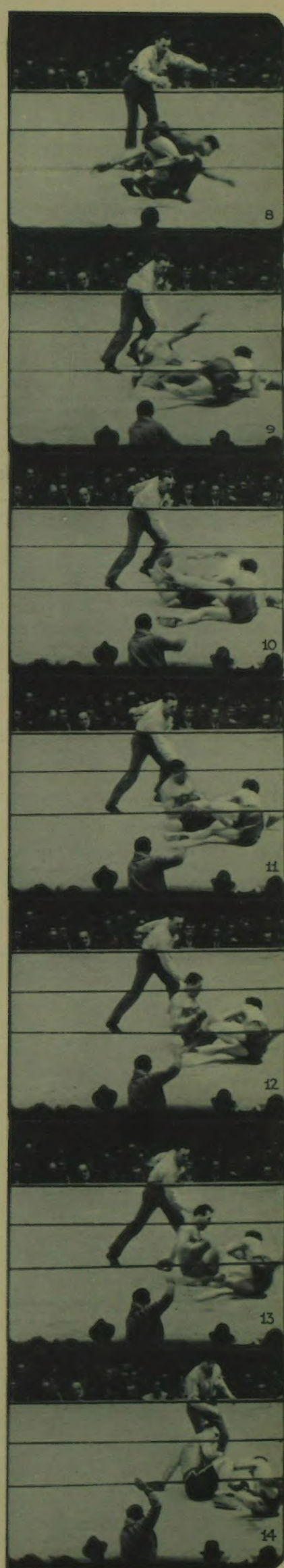
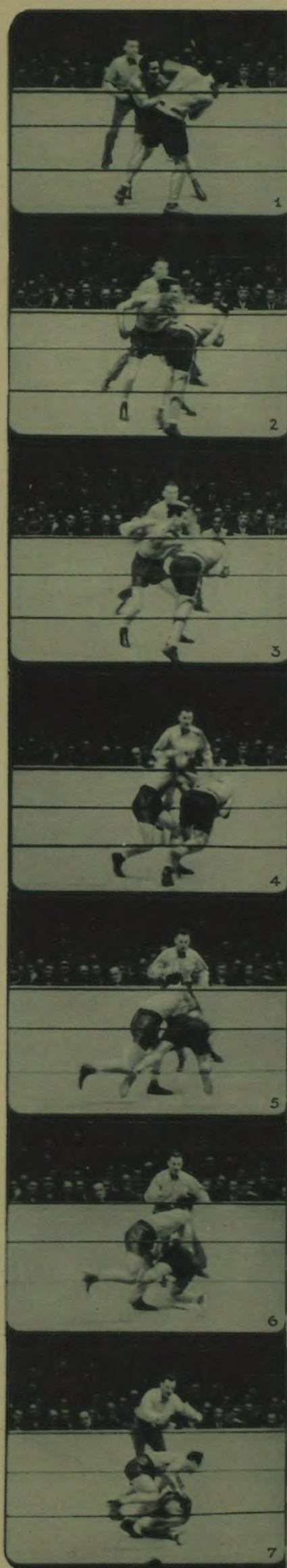
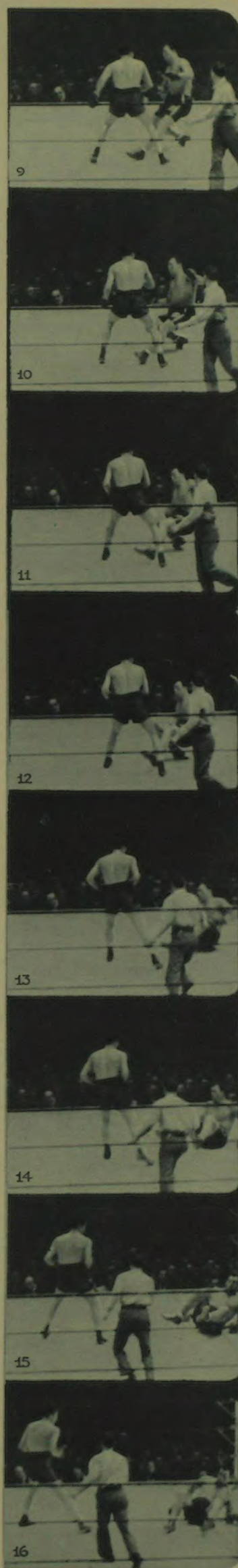
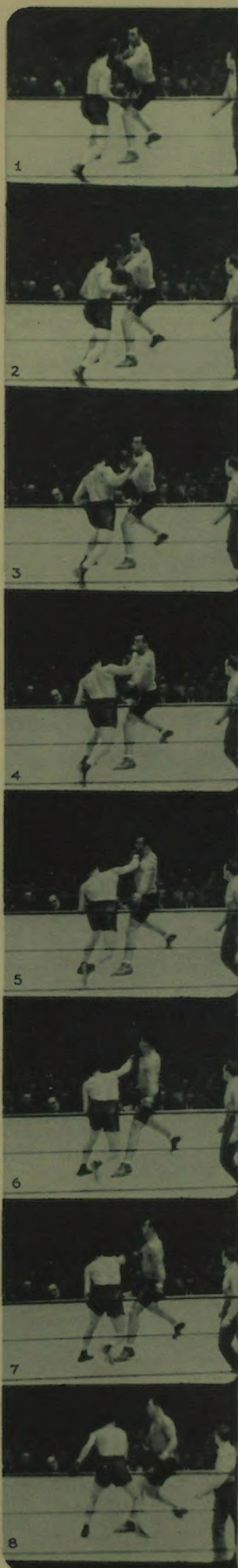
A PLEASING GROUP PHOTOGRAPHED IN THE OPEN BY HENRY FOX TALBOT IN THE EARLY 'FORTIES.

enabled him to reduce the length of his exposures from several hours to a few seconds. These lengthy exposures form an interesting contrast with modern high-speed kine-photography—some excellent examples of which are seen on the opposite page. His "calotype" process, which he patented in 1841, is the basis of all the subsequent advances in photography.



# MANY KINE-PHOTOGRAPHS TAKEN IN A SECOND: BAER v. CARNERA.

REPRODUCTIONS FROM INTERNATIONAL NEWS PICTURES BY COURTESY OF HARRY O. VOILER.



ONE OF BAER'S CRITICAL PUNCHES IN THE FIRST ROUND;  
WHICH WRECKED CARNERA'S PROSPECTS.

It is interesting to compare the high-speed kine-photography which made possible the illustrations reproduced here, with the primitive photographic work of Fox Talbot, the pioneer photographer, reproduced on the opposite page. Fox Talbot took hours over his earlier exposures: the kinematograph records its exposures in a fraction of a second. The Baer-Carnera fight was a most remarkable contest. The giant Carnera was down ten times; Baer strutted round the ring and

A VERY UNUSUAL OCCURRENCE IN PROFESSIONAL BOXING:  
BOTH FIGHTERS DOWN AT ONCE.

taunted him. The crisis of the fight probably came in the first round, when Baer twice had Carnera down. Carnera said he twisted his ankle in the first round and this prevented him from carrying out a planned attack. Baer took the second round, and again downed Carnera with his right in the third round. The champion made a "come-back," but after he was knocked down twice in the eleventh round, the referee concluded the fight. Baer won on a technical knock-out.



# TOPICAL OCCASIONS OF UNCOMMON INTEREST: PICTORIAL NOTES ON CURRENT HAPPENINGS.



"THE FLYING TANK," LETTERED "DORA 1994": A COMIC FEATURE PREPARED FOR THE ROYAL AIR FORCE DISPLAY AT HENDON.

The illustration given above shows one of the lighter features prepared for the Royal Air Force Display, which has been arranged to take place at Hendon to-day (June 30). It takes the form of a comic aeroplane known as "The Flying Tank," which, as our photograph shows, has several amusing details in its design and decoration. It bears the name of "Dora 1994," and above, on the right, is a symbolic bottle in the position of pouring its contents into a glass.

This fire-screen is an outstanding example of a type illustrated in Chippendale's "Director," and there described as a "pillar and claw," in allusion to the turned shaft and tripod base, which was sometimes carved and gilt. For the adjustable panel, needlework or tapestry was the favourite covering. This embroidery is exceedingly skilful in design and brilliant in colour. The carving of the stand, with its acanthus-leaf design of decoration, represents the best craftsmanship of the time.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: AN EIGHTEENTH-CENTURY FIRE-SCREEN OF THE "PILLAR AND CLAW" TYPE.



THE FIRST APPEARANCE IN ENGLAND OF MEMBERS OF THE FAMOUS SAUMUR CAVALRY-SCHOOL: THE "CADRE NOIR" AT THE HORSE SHOW IN THEIR TRADITIONAL UNIFORM.

The "Cadre Noir" from the celebrated equitation-school at Saumur, a contingent of twelve men under Commandant Walton, gave their first display in the International Horse Show at Olympia on June 25. It was the first time that representatives of the school, whose traditions go back to the sixteenth century, had been seen in England, and it evoked great enthusiasm. The "Cadre Noir" takes its name from its distinctive uniform of black tunics (with gold epaulettes), three-cornered hats, and jack-boots, with white breeches.

This photograph, taken at Cailly-sur-Eure, in France, is accompanied by the following explanatory note: "The wall consists of a thin envelope of reinforced concrete containing earth within. A lorry with a dead weight of 10½ tons, running at a speed of 60 kilometres (37½ miles) an hour, was driven against the wall, and rebounded from it on to the road like a ball. The inventor, M. Bouvier, made the experiment himself, and the results were perfectly satisfactory."



AN EXPERIMENTAL COLLISION WITH AN "ELASTIC" WALL: A NEW FRENCH METHOD OF CONCRETE CONSTRUCTION TO PREVENT ROAD CRASHES OVER THE EDGE.



THE THREE NIGERIAN CHIEFS VISITING LONDON, WITH THEIR RETINUE: (SEATED, LEFT TO RIGHT) THE EMIR OF GWANDU, THE SULTAN OF SOKOTO, AND THE EMIR OF KANO. (SEE THE PHOTOGRAPH BELOW.)



TRAFFIC CHANGES THROUGH THE CLOSING OF WATERLOO BRIDGE: A "WOODEN POLICEMAN" AT THE CORNER OF NORFOLK STREET. The new traffic regulations due to the closing of Waterloo Bridge, the demolition of which has begun (see page 1047), affect several adjacent streets leading into the Strand. Thus, Norfolk Street became a one-way street from south to north for buses and other vehicles diverted over Westminster Bridge and along the Embankment.



A PUZZLING SCENE FOR AFRICAN POTENTATES: NIGERIAN CHIEFS AT THE GUILDHALL OBSERVE MEMBERS OF CITY GUILDS PENNED UP, ACCORDING TO CUSTOM, DURING AN ELECTION OF SHERIFFS.

Three Nigerian native rulers (shown in the photograph above), the Sultan of Sokoto, and the Emirs of Kano and Gwandu, who had never before left their native land, arrived in London on June 23, to stay until July 11. On June 25 they were welcomed at the Mansion House by the Lord Mayor, who showed them the State apartments. They then visited the Guildhall, where the election of Sheriffs was in progress. According to ancient custom on these occasions, a row of separate pens had been constructed, each with its own door, and members of the City Guilds were only allowed to enter the building through their particular pen. The scene must have puzzled the African potentates.



# THE CHACO WAR: IMPRESSIONS OF AN ARTIST WHO SERVED IN IT.

FROM DRAWINGS AND WATER-COLOURS BY ARTURO REQUE-MERUVIA, LATELY ON EXHIBITION AT THE ALPINE GALLERY.



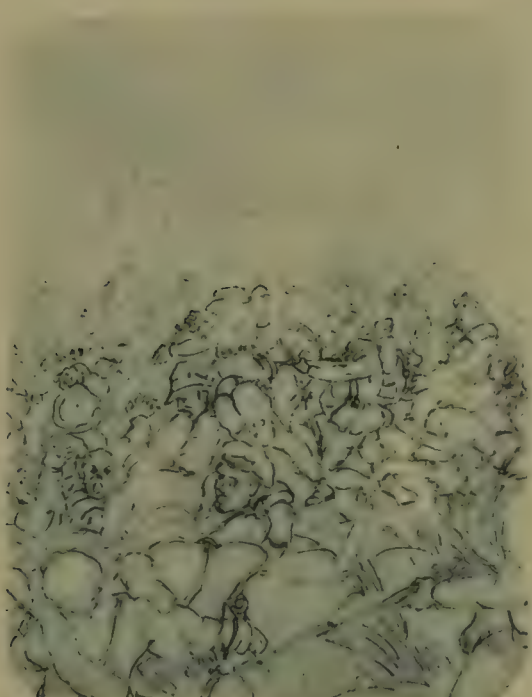
"OFFICERS ON OBSERVATION IN THE FIRST LINE":  
A SKETCH.



"HEAVY MACHINE-GUN POSTS IN NANAWA":  
A WATER-COLOUR.



"AN OBSERVER AT HIS POST (NANAWA)":  
A SKETCH.



"A BAYONET CHARGE":  
A SKETCH.



"RAINY DAYS IN THE TRENCHES":  
A WATER-COLOUR.



"A PARAGUAYAN PRISONER":  
A SKETCH.



"FIRST LINE TRENCHES": A SKETCH.



"PARAGUAYAN FORTIFICATION AGAINST ARTILLERY": A SKETCH.

Conditions of fighting in the Gran Chaco, during the protracted war between Bolivia and Paraguay, are here vividly portrayed by a well-known Bolivian artist, Señor Arturo Reque Meruvia, who has himself taken part in the struggle. An exhibition of his paintings, drawings, and etchings (including these examples) has just been held in London at the Alpine Gallery, Mill Street, Conduit Street. The closing date was June 28. Besides war subjects, it illustrated native life and scenes both in

Bolivia and Spain. A note on his work, which accompanied the catalogue, states that he has had remarkable success in Bolivia and throughout South America, where he has a high reputation. "His last exhibition in Spain," we read, "was composed of sketches made in the intervals of war in his native country while engaged on active service, and there is a proposal that these line drawings and paintings shall be issued in a special edition by the Bolivian Government."



# BIG FISH.

BEING AN APPRECIATION OF  
**"TUNNY FISHING." By L. MITCHELL-HENRY.\***

(PUBLISHED BY RICH AND COWAN.)

THE tunny is, we believe, the only fish in the sea which is both large and good to eat. Large it certainly is: in the Mediterranean it has been known to run to 2000 lb. This must be regarded as exceptional; but specimens weighing from 500 to 700 lb. are comparatively common.



THE TUNNY IN ANCIENT GREECE: CUTTING UP THE FISH FOR A BANQUET.

The scene is from an ancient Greek wine pitcher in the State Museum of Berlin. The wreaths worn by the men are evidence that a feast is in preparation. A vessel has been placed to catch the scraps.

Reproductions from "Tunny Fishing, at Home and Abroad"; by Courtesy of the Publishers, Messrs. Rich and Cowan.

Yet it is delicate eating, as all will agree who have become acquainted in Italy and Sicily with its firm, pink flesh, very similar to that of the salmon. From ancient times it has been highly valued as food in Mediterranean countries. Oppian, writing about 200 A.D., had much (though of a somewhat fabulous kind) to say of its natural history and of its culinary merits, and it is frequently referred to by other classical writers. It has, however, scarcely been known to the chefs and housewives of this country, chiefly because it was not realised until recently that it could be caught in British waters. Mr. Mitchell-Henry, who became interested in this and other big-game fish as long ago as 1908, caught the first English tunny—if we may so style it—in August 1930. Three years later he established a world's record for tunny-fishing with rod, by catching, forty miles off Whitby, a specimen weighing 851 lb., after a battle of one hour seventeen minutes.

Mr. Mitchell-Henry may therefore claim to have opened a new chapter for British anglers, in a style of fishing which would have surprised Izaak Walton. His exploits have aroused much interest, and our readers will need no reminder that feats of tunny-fishing have been frequently illustrated in these pages. Mr. Mitchell-Henry has devoted many years of care and thought to his hobby, and not the least of his contribution has been the invention and improvement of every kind of tackle. Speaking from ample experience,

Unlike many of its great brethren, such as the tarpon, sailfish, marlin swordfish, broadbill swordfish, Pacific tuna, and Mako shark, it does not expend its energy, when hooked, in leaping. When it is in good fighting form, it challenges the angler to an out-and-out duel of skill and endurance; and very frequently it wins the encounter. It is by no means easy to tempt, for it prefers a trailing bait and is shy of all others. It is of great strength. "The tremendous power of a fish when in good condition when first hooked, is not yet generally appreciated. It is within my knowledge that some fishermen were trying to catch tunny with a hook and trace which I had given them, attached to an inch manilla rope from the deck of a trawler, the standing end of the rope being made fast to a capstan. On hooking a fish, it at once ran the whole length of the rope, and on reaching the end of its tether snapped the rope like pack-thread. Some idea of the strength of the fish can thus be gained. On another occasion, five men failed to stop a fish on its first run." It may well be imagined that the angler, fishing in open water from a row-boat (Mr. Mitchell-Henry emphatically prefers this to the motor-boat, favoured by American anglers), often has to face a most exhausting contest with so vigorous and so determined an opponent. Fights have sometimes gone on as long as twelve hours, and they may often last for anything from one to six hours.

On the other hand, there have been many cases, especially during the 1933 season, of curiously quick and easy captures, which threaten to diminish the attraction of the tunny in the eyes of sportsmen. Apparently the angler never knows what kind of resistance his tunny will put up. Thus: "I have had one fighting fish of 532 lb. which gave me a magnificent fight of 3½ hours; this is a fish that I shall always remember with respect. On the morning of the day on which I caught my record fish, I caught a fish of 716 lb. which made one run of about 350 yards and then sank dead to the bottom; the bulk of the 20 minutes I spent on him was in winding up the line. I also had two fish on another occasion, 585 lb. and 535 lb., in 70 minutes for the two. . . . One plucky young lady fought a fish for 12 solid hours and put up a magnificent fight, only to have to surrender the rod to her host through sheer exhaustion; he

The first is the presence in our waters of a number of "weak" fish, debilitated through spawning or gorged with food on such rich feeding-grounds as the Dogger Bank. (It seems, too, that the tunny fares gluttonously on maimed or dead fish from the nets of trawling fleets.) Secondly, the contest may be made unequal by a deliberate or unskilful "delayed strike." "By letting a fish have slack line on its taking a bait, and waiting before striking, the hook may not be struck home until it has been swallowed, when

it engages either in the throat or the stomach. No fish can put up a fight worthy of its size when hooked in this manner; it is immediately choked, either by the hook and bait in its throat, or by its own vitals being pulled into its gullet."

These circumstances, and the employment of commercial methods of fishing by private individuals endanger the reputation of tunny-fishing by making it too easy and by robbing it of its "sporting" characteristics. The great art of this type of angling is to prevent the fish sounding after it has taken its first run and "got its second wind": "to try to prevent this," Mr. Mitchell-Henry frankly admits, "is really all there is in tunny-fishing, otherwise it is as dull as the proverbial ditch-water." Certainly it incurs the reproach not only of dullness, but of wanton destruction if it employs, for the mere notoriety of catching big fish, means suitable only for commercial exploitation. Against this tendency, which has evidently been growing, Mr. Mitchell-Henry, who speaks with special authority,

strongly protests. "The season of 1933," he declares, "has proved in many ways a disgrace to British sportsmanship"; and he is at issue with the rules laid down by the British Tunny Club, contending (whether rightly or wrongly, we do not claim to judge) that they fail to prevent the abuses which have become apparent. He pleads, as a first measure of reform, for a better scientific understanding of the tunny and its habits. "One of the first steps which must be taken, if the sport is to be reinstated in this country, must consist of a systematic study of every fish landed, not merely its weight and measurement, but its sex, condition and contents of the stomach, to give us data upon which to judge." This seems to be a chance for the Ministry of Agriculture and Fisheries.

But, while he is anxious to preserve tunny-fishing as a vigorous and exciting sport, Mr. Mitchell-Henry is equally anxious to open up its commercial possibilities to British enterprise. There is no reason why this nutritious and succulent creature should not be fished and marketed in England as successfully as in southern countries. Many a table would welcome it as a change from the numerous kinds of flavourless fish which parade as ingenious variations of "sole." There are different methods of capture in different parts of the world, but Mr. Mitchell-Henry advocates one which is both simple and effectual. "A baited hook attached to 200 yards of stout cod-line is attached to an empty, sealed five-gallon oil-drum, or net pellet, to which in turn is attached 200 yards of lighter line to the end of which is fastened a football or similar float. The bait is held near the surface by means of a bamboo rod, but on a fish being hooked and the light line from the rod to the trace being broken, the whole gear, drum, line and float is paid out and the tunny exhausts itself by fighting against the buoyancy of the float. The small float at the end of the light line at any rate lies on the surface, and on the fish becoming tired out, the boat recovers the whole outfit with the fish attached." Mr. Mitchell-Henry has already made persistent efforts, with considerable success, to commend the tunny to the fishing trade and to the public; and he informs us that the canning industry is turning its attention to the matter, though its experiments are not yet complete. Having a high regard for the tunny in any form of it which we have yet encountered, we wish this pioneer all success in the admirable movement to Eat More Tunny.



A PIONEER OF TUNNY-FISHING IN BRITISH WATERS: MR. L. MITCHELL-HENRY WITH HIS WORLD'S RECORD TUNNY; A FISH WHICH WEIGHED 851 LB., AND FOUGHT FOR ONE HOUR AND SEVENTEEN MINUTES IN THE NORTH SEA, IN SEPTEMBER 1923.

Our readers will recall that we have from time to time illustrated the grand sport of tunny-fishing in our pages. At the time of writing his book, Mr. Mitchell-Henry explains, he held the world's record for tunny caught on rod and line with this fish of 851 lb. In the Mediterranean tunnies have been taken weighing as much as 2,000 lb.



TWO TYPES OF TUNNY-FISHING TACKLE: THE MITCHELL-HENRY REEL AND BRACE HARNESS IN USE WITH A SHORT BUTT (LEFT); AND THE SAME OUTFIT, USED WITH A LONG BUTT.

The right hand of the fisherman is seen on the handle ready to wind, while the left hand controls the brake. In the illustration on the right, the rod-rest is on the keel of the boat.

he maintains that the tunny, if not weakened through causes which will be mentioned, and if caught with proper tackle and under fair conditions, provides the most strenuous and the most thrilling sport of any of the big-game fish.

carried on for another 2 hours to the best of my knowledge. Yet this same young lady easily captured two in one day, one of which only occupied 20 minutes. Another angler who has had many years' fishing, and up to this season had only one fish to his credit, had five taken in 57 minutes' actual fishing time for the lot, an average time of 12 minutes each." For this curious variation in the pugnacity of the tunny Mr. Mitchell-Henry suggests two possible reasons.

\* "Tunny Fishing, at Home and Abroad." By L. Mitchell-Henry. With 52 Illustrations. (Rich and Cowan, Ltd., 21s. Limited de luxe edition, £2 2s.)



# A WINGLESS MACHINE THAT CAN LAND ANYWHERE: FOR THE R.A.F. DISPLAY.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, BY OFFICIAL PERMISSION.

## INTERCOMMUNICATION BY AIR

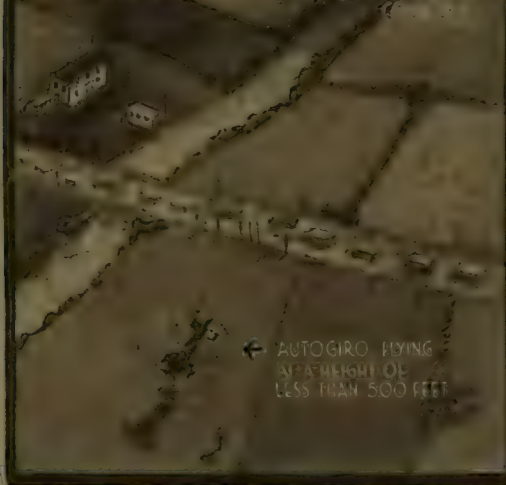
THE AUTOGIRO ENABLES GENERALS TO VISIT THEIR BRIGADE-COMMANDERS WITH A MINIMUM OF DELAY & ALLOWS STAFF-OFFICERS TO GAIN & MAINTAIN TOUCH WITH TANK & CAVALRY FORMATIONS OPERATING ON THE FLANKS OF THE INFANTRY.



ROADS CONGESTED WITH TRAFFIC RENDERING RAPID INTER-COMMUNICATION BY CAR ALMOST IMPOSSIBLE.

OWING TO ITS VERTICAL DESCENT THE AUTOGIRO CAN LAND IN THE MOST CONFINED SPACE, SO THAT THE GENERAL MAY BE PUT DOWN CLOSE TO HEADQUARTERS OR ANYWHERE REQUIRED.

THE ABSENCE OF WINGS & THE USE OF CAMOUFLAGE PAINT RENDER IT DIFFICULT FOR HOSTILE AIRCRAFT TO SEE THE AUTOGIRO FLYING LOW OVER THE GROUND.



AUTOGIRO FLYING AT A HEIGHT OF LESS THAN 500 FEET



IN A LIGHT WIND THE AUTOGIRO, FULLY LOADED, CAN GET-OFF IN ABOUT 30 YARDS.

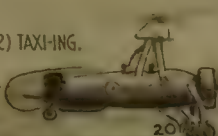
THE MOST MODERN TYPE DESCENDS VERTICALLY & LANDS WITH A RUN OF ONLY TWO OR THREE YARDS.



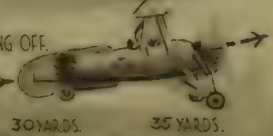
(1) STARTING.



(2) TAXIING.



(3) GETTING OFF.



10 YARDS.

20 YARDS.

30 YARDS.

35 YARDS.

IF THE LANDING SPACE IS VERY CONFINED, THE PILOT USES THE TIME WHILST THE GENERAL IS AT THE CONFERENCE TO FIND A SUITABLE FLAT SPACE WITH A 50 YARDS RUN, MOVE HIS MACHINE, & PREPARE FOR A QUICK GET-AWAY.



STREAMLINED CASING OVER ROTOR HUB.

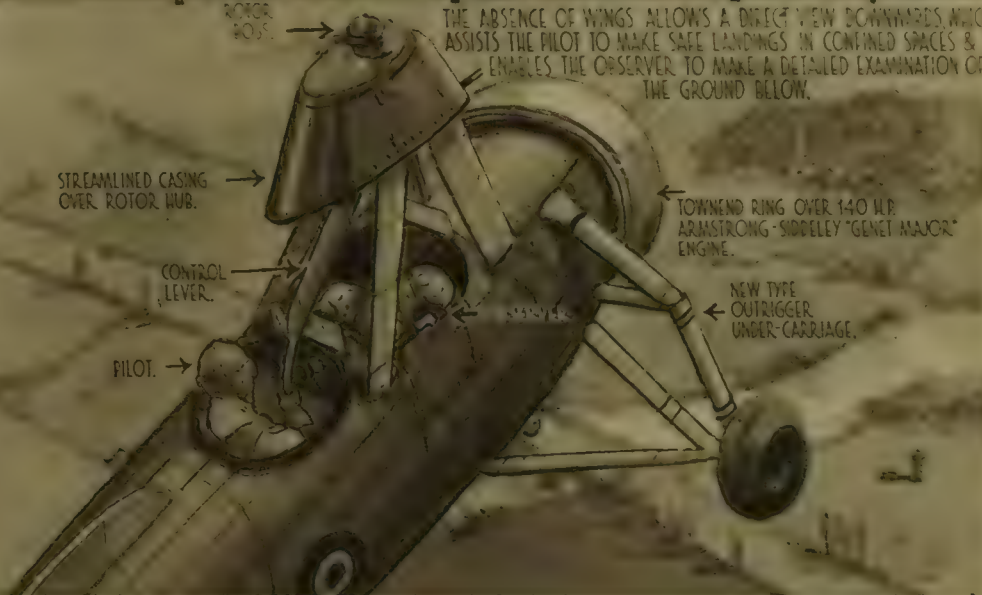
CONTROL LEVER.

PILOT.

THE ABSENCE OF WINGS ALLOWS A DIRECT VIEW DOWNWARDS, WHICH ASSISTS THE PILOT TO MAKE SAFE LANDINGS IN CONFINED SPACES & ENABLES THE OBSERVER TO MAKE A DETAILED EXAMINATION OF THE GROUND BELOW.

TOWNEND RING OVER 140 H.P. ARMSTRONG-SIDDELEY "GENET MAJOR" ENGINE.

NEW TYPE OUTRIGGER UNDER-CARRIAGE.



THE AUTOGIRO NOW A WAR WEAPON: A MACHINE WHOSE CAPACITY FOR VERTICAL DESCENT AND RESTRICTED LANDINGS AFFORDS A RAPID MEANS OF INTER-COMMUNICATION BY AIR FOR GENERALS AND STAFF OFFICERS.

At this year's Royal Air Force Display, taking place to-day (Saturday, June 30) at Hendon Aerodrome, the Autogiro takes part for the first time as a regular Air Force unit. The machines demonstrated are of the latest "C30a" type, and have been specially built for the R.A.F. They will be used principally for inter-communication by air. During the Great War the congested state of the roads in the back areas rendered it very difficult for generals and their staff officers to move rapidly from place to place. During the Army Manœuvres held on Salisbury Plain last September, two Autogiros of an earlier type were

used experimentally for inter-communication work with very considerable success, which led to the placing of an order for these new machines. It will be seen that the "C30a" type has no wings, ailerons, elevators or rudder, the whole of the control being by a single control-lever, which tilts the rotor in any desired direction. Owing to the absence of wings the Autogiro is less conspicuous than the normal aeroplane, and this may assist it in escaping the notice of hostile aircraft when flying low well behind the fighting lines. We may recall that the Wingless Autogiro was illustrated in our issues of May 6 and November 18, 1933.

G. H. DAVIS 1934



**H. W. AUSTIN (G.B.).**

Born 1906. Won Midland Counties and South of England Championships, 1927. Captain, Cambridge U.L.T.C., 1928. Represented England in the Davis Cup, 1929-33. In 1932 became first Englishman since 1922 to reach final of Singles at Wimbledon. In 1933 assisted Great Britain to win Davis Cup after 21 years, defeating Vines and Allison in match v. U.S.A. Now ranked No. 4 at Wimbledon.

**J. H. CRAWFORD (AUSTRALIA).**

Born 1908. Won N.S.W. Singles Championship, 1927. In 1930 captained Australian Davis Cup team in Europe, winning Mixed Doubles Championship at Wimbledon (with Miss Ryan). In 1931 first won Australian Singles Championship, as well as State Championships. In 1933 won Singles at Wimbledon, French Singles, and reached final of U.S.A. Singles (losing to Perry). Ranked No. 1 in the world and at Wimbledon.

**F. J. PERRY (G.B.).**

Born 1909. Won Singles Championship of Argentina, 1930. Represented Great Britain in Davis Cup, 1931-33. In 1932 won S.W. Pacific Championship. In 1933 won decisive match v. Merlin in challenge round of Davis Cup; won U.S.A. Singles Championship at Forest Hills, and Australian Singles Championship and Doubles (with G. P. Hughes) at Melbourne. Now ranked No. 2 at Wimbledon.

**F. X. SHIELDS (U.S.A.).**

Born 1910. Won U.S.A. Boys' Singles, 1925. Reached final of National Singles Championship at Forest Hills in 1930. In 1931 reached final of Singles Championship at Wimbledon (beating Austin and Borotra). Represented U.S.A. in Davis Cup, 1931-32. In 1933 won five successive tournaments in America, including Newport, where he beat both Vines and Allison. Ranked No. 1 in U.S.A. and No. 5 at Wimbledon.

## WIMBLEDON, 1934 : THE SEEDED MEN PLAYERS.

THE draw for the Lawn Tennis Championships of Great Britain, which were begun at the All-England Lawn Tennis Club at Wimbledon on June 25, was made on June 20. Eight players, as has been the custom in recent years, were seeded in the draw of the Men's Singles. The seeding is done so that outstanding players should not, by the fortune of the draw, meet in the early rounds; and a fairer and more interesting tournament is ensured in this way. The eight competitors whose performances are considered to have been the best during the past year are each assigned to a separate section of the draw; and of these the four best (Crawford, Perry, von Cramm, and Austin this year) are placed in separate quarters, so that they cannot meet until the semi-final. A modified form of seeding the draw, it may be recalled, was first adopted at Wimbledon in 1924, and the draw has been fully seeded since 1927.

**S. B. WOOD (U.S.A.).**

Born 1911. Competed at Wimbledon, 1927. Reached third round there 1928. In 1931 won Singles Championship at Wimbledon, and represented U.S.A. v. Great Britain in Davis Cup at Auteuil. In 1932 won Irish Championship (singles and doubles), and beat Austin in international match at Eastbourne; ranked No. 4 in U.S.A. In 1933 played close match with Crawford in U.S.A. Singles. Now ranked No. 7 at Wimbledon.

**L. R. STOEFFEN (U.S.A.).**

Born 1911. First important success was victory over J. H. Doeg in 1931. In 1932 won Eastern Doubles Championship at Rye and mixed doubles at Seabright. In 1933 divided London Championship at Queen's with Vines; reached semi-final of U.S.A. Singles Championship; and won U.S.A. Doubles (with Lott). Ranked No. 10 in world's "First Ten." Now ranked No. 6 at Wimbledon.

**G. DE STEFANI (ITALY).**

Born 1904. Is ambidextrous and changes his racquet from hand to hand. Represented Italy in Davis Cup, 1927-32. In 1931 beat Perry in French Championship and won Swiss Championship at Montreux. In 1932 won Egyptian Singles Championship, Italian Doubles, and was in final of French Championship; captained Italian team in India, and won Calcutta Championship. Now ranked No. 8 at Wimbledon.

**BARON G. VON CRAMM (GERMANY).**

In 1931 represented Germany at Wimbledon. In 1932 represented Germany in Davis Cup, and won German Singles Championship. In 1933 again won German Singles Championship; also Mixed Doubles (with Fräulein Krahwinkel) at Wimbledon. Won French Singles, 1934—the only player to hold German and French Championships at the same time. Now ranked No. 3 at Wimbledon.





MISS D. E. ROUND (G.B.).

Won Worcestershire Junior Championship. In 1931 reached fifth round of singles at Wimbledon, and represented Great Britain v. France, v. Germany, and v. U.S.A. in Wightman Cup. In 1933 was in final of singles at Wimbledon; was ranked No. 1 in Great Britain; won British Hard Court Championship; represented Great Britain in Wightman Cup at Forest Hills. Now ranked No. 2 at Wimbledon.



MISS HELEN JACOBS (U.S.A.).

Won National Girls' Championship, 1924, 25. In 1929 and 1932 in final of Women's Singles at Wimbledon. In 1932 won U.S.A. Singles Championship and Doubles (with Miss Palfrey). In 1933 beat Mrs. Moody in final of U.S.A. Singles Championship; and beat Miss Round and Miss Scriven in Wightman Cup. In 1934 again assisted U.S.A. to win Wightman Cup. Ranked No. 1 in U.S.A. and at Wimbledon.



MISS SARAH PALFREY (U.S.A.).

Won U.S.A. National Girls' Championship, 1928, 29, 30; won National Covered Court Doubles (with Mrs. Wightman), 1928, 29, 30. Represented U.S.A. in Wightman Cup each year since 1930. Won U.S.A. National Doubles (with Miss Nuthall), 1930. In 1932 won U.S.A. Mixed Doubles (with Perry) and Women's Doubles (with Miss Jacobs); won Bermuda Singles Champ. Now ranked No. 3 at Wimbledon.

## WIMBLEDON, 1934: THE SEEDED WOMEN PLAYERS.

THE seeding of the draw in the Women's Singles at Wimbledon was first introduced in 1927, and is performed in the same way and for the same reasons as the seeding of the Men's Singles, which is described on the opposite page. This year the seeded women consist of two British players, two American, one Danish, one Swiss, one German, and one French. The holder, Mrs. F. S. Moody, who has won the title at Wimbledon six times—every year since 1927 in which she has entered—is not defending her title this year. Another Californian, Miss Helen Jacobs, is ranked No. 1 instead, with Miss Dorothy Round, Miss Sarah Palfrey, and Mrs. H. Sperling (formerly Fräulein Krahwinkel) heading the three other quarters of the draw. Mlle. Payot is drawn in Miss Round's quarter, Mme. Mathieu in Miss Palfrey's, Fräulein Aussem in Miss Jacobs', and Miss Scriven in Mrs. Sperling's.



MRS. SPERLING (DENMARK).

Formerly Fräulein Krahwinkel, of Germany. Ranked No. 3 in Germany, 1929. In 1930 won German Covered Court Singles and Doubles Championships. In 1931 was in final of singles at Wimbledon. In 1932 ranked No. 1 in Germany and No. 5 in World's "First Ten." In 1933 was in semi-final of Women's Singles at Wimbledon; won German Singles and Mixed Doubles Championships. Now ranked No. 4 at Wimbledon.



MISS M. C. SCRIVEN (G.B.).

Won British Junior Championship, 1929. In 1931 reached the fifth round of the singles at Wimbledon. In 1933 won French Singles Championship and French Mixed Doubles (with J. H. Crawford). Was in last eight at Wimbledon, and represented Great Britain in Wightman Cup at Forest Hills. In 1934 again won French Singles Championship, and again played in Wightman Cup. Now ranked No. 5 at Wimbledon.



MME. MATHIEU (FRANCE).

Won Junior Championship of France, 1926. In 1930 was in semi-final of singles at Wimbledon, and was ranked No. 5 in World's "First Ten." In 1931 won British Hard Court Singles Championship; again in semi-final at Wimbledon. In 1933 again in final, French Championship, and won Women's Doubles Championship at Wimbledon (with Miss Ryan). Now ranked No. 8 at Wimbledon.



FRÄULEIN C. AUSSEM (GERMANY).

In 1930 won French Mixed Doubles Championship (with Tilden); was in semi-final of singles in French Championship and at Wimbledon; won German Championship at Hamburg; and was ranked No. 2 in World's "First Ten." In 1931 won singles in French Championship, at Wimbledon, and in Germany, Hungary and Argentina. Later had a long illness. Now ranked No. 7 at Wimbledon.



MLLE. L. PAYOT (SWITZERLAND).

In 1930 represented Switzerland at Wimbledon and reached fourth round. In 1931 again reached fourth round; and won Swiss singles, doubles and mixed doubles. In 1932 won German Championship, French Covered Court Singles and Doubles Championships, Swiss Covered Court Singles and Doubles Championships, and Italian Doubles and Mixed Doubles. Now ranked No. 6 at Wimbledon.



# BOOKS OF THE DAY.

THAT dilemma—"Govern or go!"—propounded to us years ago by Theodore Roosevelt in regard to the Egyptian imbroglio is quoted in a book of which it might be said to constitute the underlying central motif, namely, "EGYPT SINCE CROMER." By Lord Lloyd. Vol. II. (Macmillan; 21s.). This volume completes a work of great historical importance, traversing, as it does, the period in which Egypt became once more a monarchy, and saw many other fateful phases and events, such as the murder of Sir Lee Stack (the Sirdar), the turbulent career of Zaghlul Pasha, and the drastic action of Lord Allenby. As the book also covers the four years during which the author himself was High Commissioner in Egypt and the Sudan, it is based on more intimate knowledge than the first volume, which ended with the appointment of the Milner Mission of 1919-20. The "more personal tone" of the new volume is evident in the account of Mr. Henderson's attack on Lord Lloyd when the Labour Government took office in 1929, and Mr. Henderson succeeded Sir Austen Chamberlain as Foreign Secretary. This "personal" touch, however, does not involve any of those lighter interludes, anecdotes, or pen-portraits which that epithet usually connotes, and the absence of any humorous relief indicates the spirit of high seriousness in which the book is written. Yet this quality does not make for heavy reading. The book is arresting, both as a narrative of events and as an expression of political faith, enhanced, of course, by the controversial element. Lord Lloyd is an advocate of the strong line and clear-cut policy; the insistence on British rights against the tendency towards concessions which merely "hardened Pharaoh's heart."

In his controversial passages Lord Lloyd is always vigorous and emphatic, but never acrimonious. Mr. Henderson and his colleagues are not the only targets of his criticism. He recalls, for example, what in his opinion was a disastrous speech in the House of Lords, made in 1929 by the late Lord Grey of Falldon, who, he considers, gave away the principle for which he (Lord Lloyd) had been contending for four years with the Egyptian Government; that is, that the British rights reserved in the Declaration of 1922 were of vital importance equally with the assertion of Egyptian sovereignty. He also vehemently disputes Lord Grey's denial of any analogy between Egypt and India. In his concluding chapter, where he reiterates the paramount need of good administration, as providing the soil in which constitutional development can grow, the author glances at the existing state of affairs. "The important question," he writes, "is whether we have arrived without knowing it at the goal which Cromer foreshadowed in 'Modern Egypt'—have we crossed into the promised land of a native Egyptian Government sufficiently humane and efficient to pass Cromer's test and stable enough to endure? The answer must be, not yet at least—for, whatever the vices and virtues of her present Government, there is still a British Army in Egypt, and there is still no stability that is not bound up with the presence of British troops and British influence."

Lord Lloyd's chapters on the Sudan, which contain a noteworthy pronouncement on the use of aircraft for "policing," and the growth of air travel, form a link of interest with "GORDON AT KHARTOUM." By John Buchan. With Illustrations and Maps (Peter Davies; 5s.). This is a brilliant little book—in its unfolding of the drama; in its character-studies of the "four men whom destiny brought into ironic conjunction"—Gladstone, Sir Evelyn Baring (Lord Cromer), Mohammed Ahmed (the Mahdi), and Gordon himself. He appears on the scene as a Major-General of fifty, and in touching on his previous career, unique at that day, the author draws a telling comparison. "More than once he had been in the glare of publicity, and his name was somewhere at the back of people's memories, much like that of Colonel T. E. Lawrence in our own day after his Arabian exploits were ended. . . . He returned home (from the Far East) with a prodigious reputation, for he was 'Chinese Gordon' to the English people, but . . . declined to be lionised

and shunned the mention of his exploits as if they had been a disgrace. He was content to settle down to prosaic regimental duties." Colonel Lawrence, it may be noted, is approaching the age at which Gordon took up his task in the Sudan.

In his epilogue, Mr. Buchan touches briefly on Kitchener's triumph at Omdurman and its beneficent results. "The end," he writes, "as in all great tragedies, was peace . . . a just law for all, protection for the weak, square miles of tillage where once the Baggara raided. . . . In 1919 the son of the Mahdi offered his father's sword to the British king as a token of his fealty." This part of the later story, by the way, is carried five years further by Lord Lloyd, who, describing the Sudan in 1924, says: "The son of Mohammed Ahmed el Mahdi of 1881 was still living at Omdurman, still held in veneration as the true Messiah by some of his more fanatical adherents from Darfur and Kordofan, still respected as the son of his mighty father by more moderate elements."



THE PHOTOGRAPH "WAR" AT THE TEST MATCH: UNOFFICIAL PHOTOGRAPHERS ON SCAFFOLDING ERECTED ON FLATS OVERLOOKING LORD'S.



ROWS OF FLAGS FLOWN AT LORD'S TO OBSTRUCT THE VIEW OF UNOFFICIAL PHOTOGRAPHERS: A PARTLY OBSCURED VIEW OF THE FIRST DAY'S PLAY.

As in the Test Match at Trent Bridge, the exclusive rights to take photographs at Lord's were held by one company, while another hoped to film and photograph the play. Strips of flags were therefore hung round the ground to obstruct the view of unofficial photographers, and scaffolding was erected on a block of flats overlooking Lord's by photographers who hoped to circumvent these measures. These photographs were taken on June 22, during the first day's play.

descriptive side, is another volume in the same series—"THE CATHEDRALS OF ENGLAND." By Harry Batsford and Charles Fry. With Foreword by Hugh Walpole, Coloured Frontispiece by F. Mackenzie, 32 Drawings by Brian Cook, 133 Photographs (Batsford; 7s. 6d.). In view of the coming pilgrimage to the Cathedrals, eight of which are illustrated in this number, this delightful book comes very opportunely.

As its introducer, no happier choice could have been made than the author of "The Cathedral," who, as he recalls, has lived nearly all his life in cathedral towns—Truro, Canterbury, Durham, and Edinburgh. Answering the question—"Do the English Cathedrals now . . . mean anything in the general life of England?" Mr. Walpole expresses his belief that thousands of people to-day are discovering the cathedrals anew. "The wonderful fact concerning them . . . is that they have the power of infinite patience. . . . They are aware that both truth and beauty are their foundations—and so they can wait for ever." If cathedrals meant nothing to the

modern mind, we should hardly have seen another new one, built on the grand scale, arise at Liverpool. Personally, being curious to discover how many of the twenty-six "major cathedrals"—the veterans on the list—I have visited at various times, I find that my total of interiors is fourteen, with three others seen from a distance. For beauty I would give the palm to Ely; for grandeur of site I am divided between Lincoln and Durham.

Expecting, from a casual glance at the exterior, yet another topographical work on the land beyond Tweed, I found something quite different in "SCOTTISH SCENE," or, The Intelligent Man's Guide to Albyn. By Lewis Grassie Gibbon and Hugh MacDiarmid (Jarrolds; 7s. 6d.). Here there are no illustrations apart from the wrapper, whose apparently light-hearted humour does not exactly reflect the biting sarcasm predominant within. Here, in fact, we have a satirical onslaught on Scotland as it is and its present leaders, in politics, economics, and literature, with exaltation of a younger revolutionary group, whose hero is Major C. H. Douglas, author of "Social Credit." His "New Economics," it is declared, "will solve civilisation's most pressing problems"; while "non-Douglasites" are denounced as "nit-wits" and "fools, madmen, or sinister sadists in authority." I should perhaps mention that all this is quite fresh to me; I had been living hitherto in blissful ignorance of this boiling controversy across the border; consequently I approach the matter entirely without prejudice. I find it all very enlightening and stimulating, but in parts a little too provocative for my taste. I dislike, for instance, the tone of the criticism directed against the present Prime Minister. Incidentally, there are two rather disparaging paragraphs on Mr. John Buchan, who is allowed no "connection with Scots literature" except a few pieces of verse and his anthology, "The Northern Muse."

Both collaborators in this aggressive work use pen-names. We are reminded that "Hugh MacDiarmid" is identical with Mr. C. M. Grieve, and there is a reference to "the well-known archaeologist who calls himself Lewis Grassie Gibbon." The latter's condemnation of the "barbaric Kelt tribes" as "a strain quite alien to the original Scot" and "one of the greatest curses of the Scottish scene," wrongly credited with culture and poetry, forms a strange contrast to a eulogy of that race and its achievements in a small book entitled "CHARACTER AND TRADITION." By the Marchioness of Londonderry (Macmillan; 2s. 6d.). I am not sure whether there is any conflict of fact between the two writers, or merely a conflict of opinion as to what qualities in a race are admirable.

As might be expected from the Air Minister's wife, Lady Londonderry leads up to a conclusion extolling the romance of flight, and urging the adventurous youth of to-day, with "the blood of those magnificent old Celtic mariners," to seek supremacy in a new element. "We are living," she writes, "in the Heroic Age of Aircraft. . . . Shall we not sail through space, as our Celtic and Viking forbears braved the seas?" The author touches briefly on legendary associations between Scotland and Ireland.

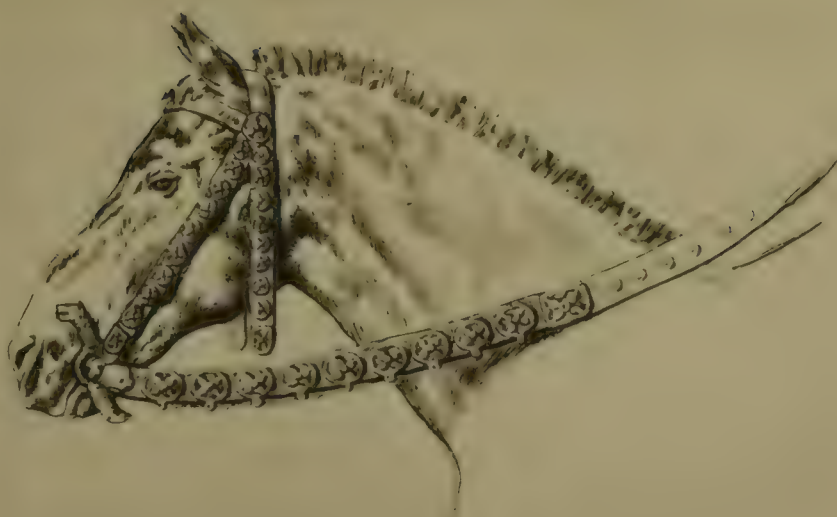
Readers to whom this essay appeals may find much interesting matter for comparison or contrast in "THE NATIONAL CHARACTER." And Seven Traditional English Types. By Arthur Bryant, author of "King Charles II." (Longmans; 5s.), and "THE CHARM OF IRELAND." Her Places of Beauty, Entertainment, Sport and Historic Association. By Stephen Gwynn (Harrap; 7s. 6d.).—a revised edition of an attractive book, well illustrated in colour and otherwise.

Space compels me to reserve also for a future occasion four books on which a Douglasite would perhaps record varying verdicts. A famous novelist handles a time-honoured theme in "MARY QUEEN OF SCOTS." By Marjorie Bowen. With Frontispiece Portrait (The Bodley Head; 15s.). To the same series of short biographies as "Gordon at Khartoum" belongs a volume by a writer mentioned favourably in "The Scottish Scene," namely, "ROBERT THE BRUCE." By Eric Linklater. With Frontispiece and two Maps (Peter Davies; 5s.). In "MY SCOTLAND," by William Power (The Porpoise Press; 7s. 6d.), we have "a basic selection" from the work of a critic and journalist who wields a lively and beguiling pen. The recent crossing of the Channel by a fleet of canoes suggests that this form of navigation has many devotees, and they will doubtless enjoy "THE HEART OF SCOTLAND BY WATERWAY." Canoe Adventure by River and Loch. By Angus Downie. With Photographs (Witherby; 7s. 6d.). And now, I fear, it is time to sing "Auld Lang Syne." C. E. B.



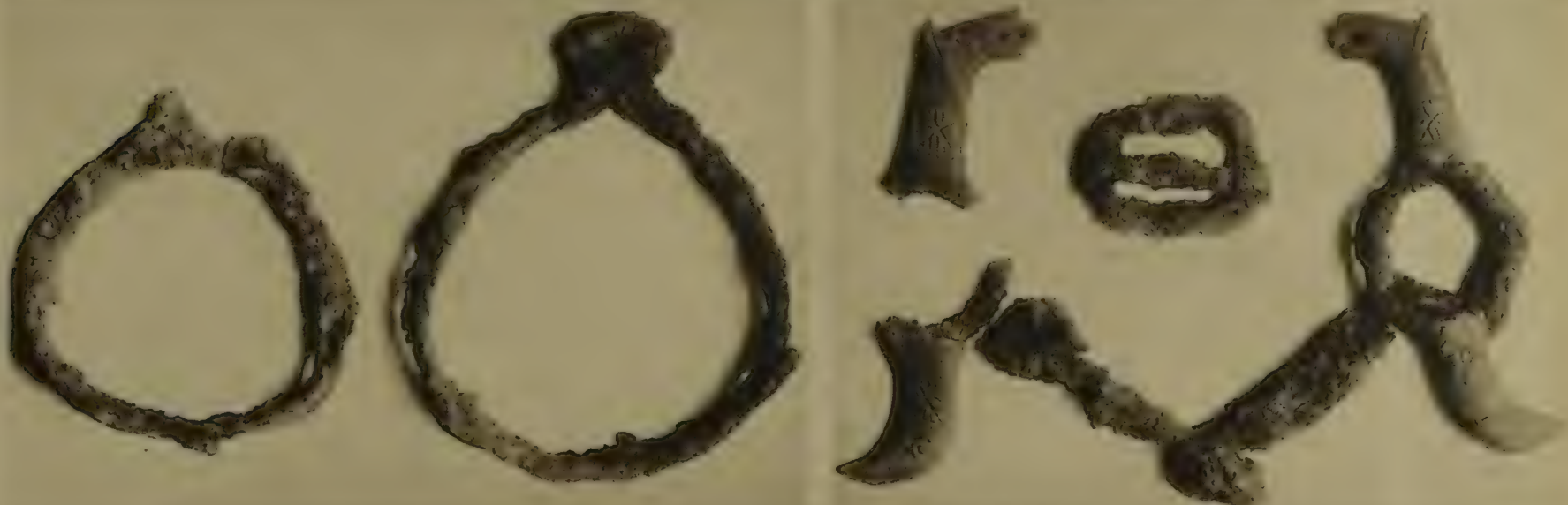
## THE RIDING HARNESS OF A 9TH-CENTURY MAGYAR HORSEWOMAN.

THE skeleton of the pagan Magyar horsewoman, unearthed at Hencida (Bihar), in Hungary, has particular interest at the moment, when the horse is one of the focuses of social interest in England, through the International Horse Show at Olympia and other recent events. Our correspondent who sends us these photographs, B. A. B. Bornemisza, writes the following description of the



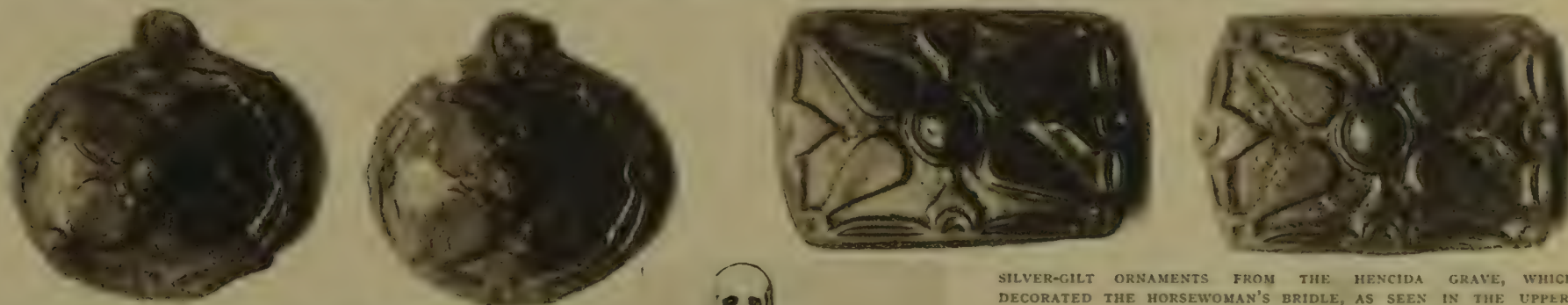
EQUESTRIAN FINERY A THOUSAND YEARS BEFORE THE HORSE SHOW: A DRAWING OF THE BRIDLE USED BY A PAGAN HUNGARIAN HORSEWOMAN, DECORATED WITH SILVER-GILT ORNAMENTS AND BOSSES; FOUND IN A GRAVE NEAR HENCIDA, HUNGARY.

jewellery decorated her mount. Not only the value of the ornaments indicates the thought and affection bestowed on the dumb companion—the humaneness of the bit might teach a lesson to many a rider of to-day. The rich ornaments were not allowed to inconvenience the horse, they were attached by hooks to the leather reins only at places that did not touch the animal's skin; while elsewhere they were fastened by blunt nails. The bridle was adapted to the bony and shaggy shape of the horse's head. The structure of the skull permits scientists to draw their conclusions as to the connection between the ancient Magyars' mount and the Siberian Prschewalsky pony of our days. Two stirrups were also found in the horsewoman's grave; one is smaller than the other, a peculiarity not



EVIDENCE THAT THE HUNGARIAN HORSEWOMAN RODE "SIDE-SADDLE," AND ONLY USED BOTH STIRRUPS OCCASIONALLY?—THE TWO STIRRUPS FROM THE HENCIDA GRAVE, OF WHICH ONE IS LARGER THAN THE OTHER. (APPROXIMATELY HALF ACTUAL SIZE.)

THE BIT AS USED BY THE PAGAN HUNGARIANS: THE DECORATED EXAMPLE FOUND IN THE HENCIDA GRAVE, BY NO MEANS INHUMANE AND APPROXIMATING TO THE MODERN SNAFFLE. (HALF ACTUAL SIZE.)



SILVER-GILT BOSSES FOUND IN THE HENCIDA GRAVE, WHICH DECORATED THE BRIDLE, AS SEEN IN THE UPPERMOST ILLUSTRATION. (ACTUAL SIZE.)

SILVER-GILT ORNAMENTS FROM THE HENCIDA GRAVE, WHICH DECORATED THE HORSEWOMAN'S BRIDLE, AS SEEN IN THE UPPERMOST ILLUSTRATION. (ACTUAL SIZE.)

discovery at Hencida: "On the Hortobágy (pronounced Hortobaadj), in the Hungarian steppes, there still are people who spend most of their time on horseback in the wake of big herds. These cow-boys, sometimes known as 'Csikos,' sleep and live out of doors, just as their ancestors did many centuries ago, who left the grazing grounds of Central Asia and settled on the banks of the Danube about 896 A.D. Although within a century the Magyars had been converted to Christianity, the soil of the Danube basin has preserved many a vestige of those few decades, and the tombs of pagan Magyars are frequently found. They had distinctive burial rites of their own: their riding horses' heads (fully bridled) and legs were the only parts of their mounts which were honoured by accompanying a man in his grave! The rest of the animal's body was presumably sacrificed as a funeral ceremony. It was Professor Nándor Fettich, the eminent Hungarian archæologist's privilege to discover not long ago a Magyar horsewoman's grave. This is the first known instance of a woman buried with her palfrey's remains at her feet. A sketch was taken of the find before the bones and other objects were removed from the ground. Thanks to these precautions, it is possible to reconstruct the bridle and bit arrangements of one thousand years ago. The Magyar horsewoman wore a few silver ornaments on her own person: two plain silver bracelets, a ring, and several buttons; but other and more gorgeous silver-gilt



"THE FIRST KNOWN INSTANCE OF A WOMAN BURIED WITH HER PALFREY'S REMAINS": A PAGAN HUNGARIAN "DIANA" INTERRED WITH THE HEAD AND LEGS OF HER HORSE; AND ITS ORNAMENTED BRIDLE: A SKETCH OF THE NINTH-CENTURY GRAVE AT HENCIDA.

recorded in any man's grave. Even these stirrups can give us no clue as to whether the Magyar women rode astride or not. In the east of Europe, where horses are still used for travelling purposes, women may be seen riding with one knee slung round the pommel of the saddle. Two stirrups are, however, sometimes used in such cases to rest the feet; no doubt a relief on an all day's ride over rough tracks. No saddles have been found in Magyar graves, and only the different colouring of the soil in some graves suggests that they may have existed. It would be interesting to know how the saddle was fastened to the horse; it may be that there were no girths at all. The modern rider of the Hortobágy has no use for them: riding in a saddle, and his feet in the stirrups, he keeps the saddle in place by the iron grip of his knees. We may surmise that the woman buried at Hencida may have been a rich heiress, commanding, perhaps, by her own right a number of men and large herds of cattle, sheep, and, above all, horses. We know for certain that the privileges which have always belonged to the Magyar and Hungarian woman date from these nomad days. Her dowry, in all circumstances, remained her own inalienable property until her death, which to this Hencida woman meant a resting-place under what later became a public high-road. For centuries the clatter of hoofs sounded over her grave—a pleasant and familiar sound for a nomad chieftain's daughter."



# THE WORLD OF SCIENCE.

## THE MARVELLOUS FORAMINIFERA.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

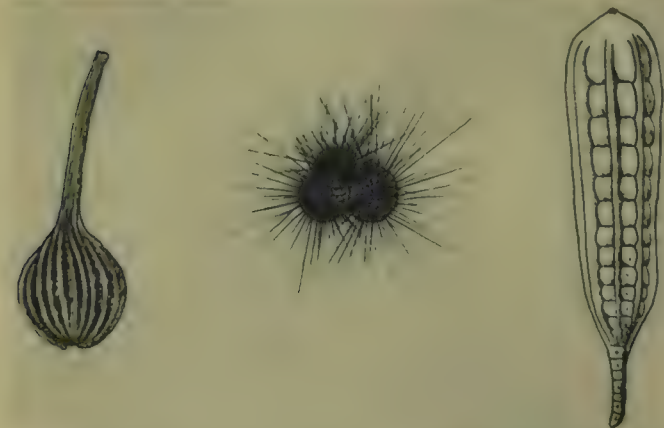
I AM the proud possessor of a small pond. And just now it is teeming with life. But what are in many ways the most wonderful of all its inhabitants are invisible to me, unless I take out a drop of water and put it under the microscope; and here I find

in the hard parts of insects! Through a small hole in the top the soft jelly of the body, or "protoplasm," protrudes, to invest the shell and form a delicate network of threads for the capture of food, or crawling. Many of the marine species, similarly, have but one aperture. In others the shell is perforated by the minute pores to which I have referred, and through these similar threads are thrust to perform the same functions as those having but one aperture.

The more complex shells are built up in a very interesting way. For they begin as a simple sphere, with a hole at the top. As growth proceeds, the jelly-like substance exuding from the mouth of the shell forms a second and larger chamber. And this process of growth may go on until, in some species, many such chambers are formed, the mouth of each opening into the floor of the one above it. In some these chambers are ranged in a straight line; in others they give rise to a coiled shell like that of a nautilus, thereby completely misleading the earlier naturalists, who supposed them to be microscopic relatives of the great nautilus, which is one of the molluscs, or "shell-fish"!

Sooner or later, the old compound-shell is discarded,

and drops to the bottom of the sea. For millions of years a constant rain of such discarded shells has been falling down on to the sea-floor, where they form a kind of mud, or "ooze," known as the "Globigerina ooze," since the shells of the genus *Globigerina* make up the bulk of the material thus deposited. It covers an estimated area in the deep oceans of 48,000,000 square miles! Such oozes, in geological times, built up the "rock" which now forms the chalk cliffs of Dover. London and Paris both stand on one continuous mass of chalk, though much of it has been overlaid by other forms of rock, deposited



1. THREE VERY DIFFERENT FORMS OF FORAMINIFERA—THE MINUTE CREATURES BELONGING TO A GROUP WHICH, WITH UNTOLD MILLIONS OF EMPTY SHELLS, HAVE, IN COURSE OF TIME, PROFOUNDLY MODIFIED GREAT AREAS OF THE EARTH'S SURFACE: THE FLASK-SHAPED SCULPTURED SHELL OF *LAGENA SULCATA* (LEFT), WHICH CONTRASTS WITH THAT OF *NODOSARIA RAPHANUS* (RIGHT), THE LATTER SHOWING A SERIES OF SUPERIMPOSED CHAMBERS; AND *GLOBIGERINA BALLOIDES* (CENTRE), ONE OF THE SPECIES FORMING THE "GLOBIGERINA OOZE"; AS THEY APPEAR WHEN ALIVE (HIGHLY MAGNIFIED).

As an example of the "world-architecture" of the Foraminifera, the Globigerina ooze has been formed on the sea-floor by the "rain" of discarded shells from these tiny creatures during millions of years. This ooze covers an estimated area in the deep oceans of 48,000,000 square miles! Such oozes in geological times built up the rock which now forms the chalk cliffs of Dover. And yet, to the naked eye, a single foraminifer has the appearance of a little grain of sand.

material enough to form the task of a lifetime! If this drop included a few particles of mud from the bottom of the pond, it might well reveal one of the most wonderful of living animals, the amœba, one of the simplest forms of living matter and one of the oldest. A mere speck of jelly, it is constantly changing its form. It crawls by thrusting forward a portion of its body and dragging the rest after it. If it passes over anything suitable as food, it is drawn up into its interior and there digested. Mouth there is not, neither any stomach. After attaining to full growth, a minute speck in the centre of this body, known as the nucleus, begins to look as if it were being slowly cut in two by the pull of some invisible thread tied round it; and presently a similar constriction is seen to run across the whole body, till at last it is cut in two. There are now two small amœbæ in place of one large one. Here, then, there is no birth and no death! The same is true, in broad outlines, of the whole host of those minute animals known as the "protozoa," of which amœba is the simplest form.

But they present such a surprising range in shape and mode of life that I can do no more now than mention one type—the "Foraminifera." Unlike amœba they form shells, often of the most exquisite beauty and perforated with minute holes, or "foramina"—hence their name. More than 2000 fossil and recent species have been described, and all save one small group are marine. Some are to be found between tide-marks, others on the sand or mud, or adhering to sea-weeds, while some are what is called "pelagic"—that is to say, they live out in the open ocean. If the sand shaken from a newly-purchased sponge is dried in an oven and then poured into water, the empty, air-filled shells will float, and are then available for the microscope.

Though the living, jelly-like substance which fills these shells is, so far as we can analyse it, of exactly the same nature as that of amœba, yet in the presence of that shell we have proof enough of the existence of some inherent and mysterious difference in the qualities of this supposedly common substance. For here it can not only extract carbonate of lime from the sea-water, but fashion it into a casket such as no human craftsman could hope to imitate.

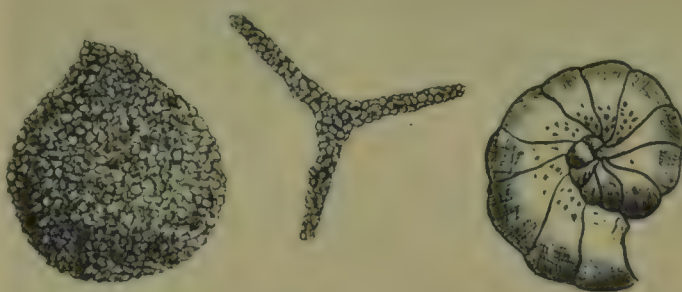
The fresh-water forms differ in one striking particular: and this is the fact that the shell is formed of what is known as "chitin," a totally different material, which we find again



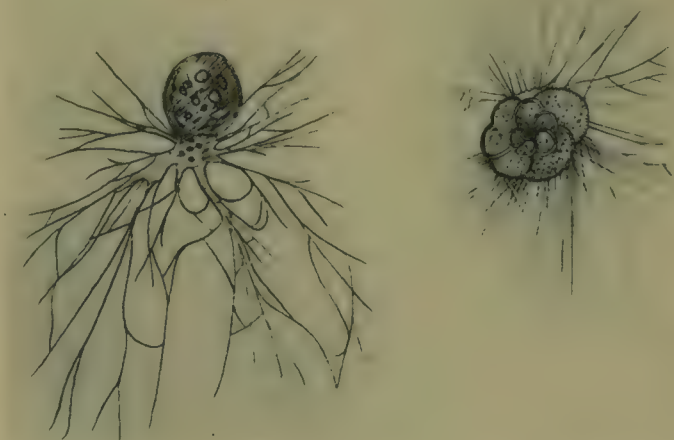
3. THE TINY SHELLS WHICH, IN THEIR MILLIONS, HAVE BUILT UP LIMESTONE ROCKS: FORAMINIFERA, SEEN UNDER THE MICROSCOPE, THEIR MORE DELICATE ORNAMENTS BEING MASKED BY PHOSPHATE DEPOSITED BY SEA-WATER.

Phosphate is deposited on the foraminifera by sea-water, and this deposit may be taken as an indication of interrupted deposition. The foraminifera seen here were taken from loose sand at Lodge Pit, Taplow Court, Bucks. They are seen magnified thirty-five diameters.

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4. TWO REMARKABLE SPECIES OF SAND-BUILDING FORAMINIFERA: *SACCAMINA SPHERICA* (LEFT), WHICH USES COARSE GRAINS SO DISPOSED THAT THE OUTSIDE OF THE SHELL IS SMOOTH AND THE INNER ROUGH; AND *RHABDOMMINA ABYSSORUM* (CENTRE), A DEEP-SEA SPECIES WHICH USES VERY SMALL GRAINS, AND MAKES A SHELL ROUGH ON THE OUTSIDE, BUT SMOOTH ON THE INNER; WITH *CYCLAMMINA CANCELLATA* (RIGHT), WHICH FORMS A SHELL OF CARBONATE OF LIME (MUCH MAGNIFIED).



2. A SPECIES OF FORAMINIFERA THAT INHABITS FRESH-WATER: *LIEBERKUHNIA* (LEFT), WHICH FORMS A SHELL FROM "CHITIN," WHICH IS THE SAME SUBSTANCE AS THAT FROM WHICH THE HARD PARTS OF INSECTS ARE BUILT UP!—WITH ITS "PSEUDOPODIA" SEEN BRANCHING OUT FROM A COLUMN OF JELLY-LIKE PROTOPLASM; AND *ROTALIA* (RIGHT), ANOTHER FORAMINIFER (HIGHLY MAGNIFIED).

on the chalk when it became once more submerged. But there also lived a relatively gigantic form, as large as a five-shilling piece. Its fossilised remains form what is known as the "nummulitic limestone," of which the Egyptian Pyramids are built. And there are areas of the desert, as in the Fayum, to-day where these shells lay loose, and so thickly as to make walking over them difficult, as their smooth surfaces slip from under the feet! They were described by the learned Strabo in the first century as the remains of beans left behind by the builders of the Pyramids! This same nummulitic limestone extends in a continuous mass from Africa into Europe on the north, and sweeping eastwards through the Alps, Carpathians, and Caucasus across Asia to China and Japan. And in parts of this area these remains are hundreds of feet thick. Verily the small things of this world confound the great. For much of the solid earth on which we stand is made up of these dead shells!

There are yet other species which build a shell of sand-grains, or the flinty, glassy-looking spikelets of sponges, or the beautiful anchor-like, glassy-looking "wheels" of "sea-cucumbers," cementing these varied materials together by means of some "hold-fast" formed by the jelly-like substance of their bodies. Some use the empty shells of other foraminifera, forming a "house" recalling that of a caddis-worm! Those which use only sand-grains display what some have averred to be a "deliberate choice" in the kind of sand that is used. One species will take up only minute fragments of magnetite, garnet, or topaz; another quartz-grains.

We seem to have here evidence of conscious selection, many possible kinds of material being rejected for that of its choice. But if there is choice in this, we must postulate no less deliberation in the form these materials are to be given. There is not the slightest justification for such conclusions. As well might we attribute choice in the human embryo as to the nature of the materials and the form which its future skeleton is to take! A far simpler explanation is to be found in terms of the specific gravity of the material used, and a subtle responsiveness to touch, just as these specks of jelly will take up, as it encounters them, particles of food in response to what we call "chemiotaxis." As a magnet may be said to "select" only particles of steel or iron filings, so in like manner these tiny bodies "select" only such building materials or such food as its living, jelly-like tissue has become adjusted to adopt.



## A "Blue Water School" of Penguins: The New "Zoo" Pond.



A MOST PICTURESQUE CORNER OF THE LONDON "ZOO": BLACK AND WHITE "DOMINICANS IN FEATHERS" ON THE SPIRALS OF THE NEW PENGUIN POOL—A NATURAL COLOUR PHOTOGRAPH.

While experts do battle over the artistic value of Waterloo Bridge, and are ready to fuss over "un-English" characteristics in new blocks of flats and railway stations, the note of modernity in architecture has made its appearance in a somewhat unexpected quarter. The new Penguin Pool at the "Zoo" has all the severe simplicity of concrete; and the potentialities of its two concrete spirals will not elude artists with an eye to "pure form." When the new pool at the "Zoo" was opened, we were able to reproduce photographs of the birds finding their way about it for the first time; while in our issue of June 9 we showed

the birds swimming in the special tank (seen here on the right)—a "pond within a pond"—in which visitors are able to watch them moving about under water. The new pond is furnished with a number of broad spirals, wharf-like ledges, and a stairway down to the water. The water itself shows a clear blue, on account of the colour with which the bottom is painted. Our illustration allows of an idea being formed of the decorative effect made by the black and white "Dominicans in feathers" when seen against the clear white concrete of their new quarters and the blue of the pool. (*Finlay Colour Process.*)



## Treasures Missed by the Conquistadores: Coclé Jewels, Gold, and Pottery from Panama.



(LEFT) A BERYL OF GEM QUALITY WITH AN UNFINISHED GOLD SETTING. (ACTUAL SIZE.)



(LEFT) A PENDANT OF GREENSTONE WITH GOLD OVERLAY. (HERE ABOUT DOUBLE ACTUAL SIZE.)



A GREENSTONE PENDANT IN THE FORM OF A REPTILE. (ACTUAL SIZE.)



EAR-STUDS OF STONE AND GOLD. (HERE SHOWN ACTUAL SIZE.)



(RIGHT) A POTTERY DRINKING-VESSEL IN THE FORM OF A COILED SNAKE. (HALF ACTUAL SIZE.)



(ABOVE) A GOLD PLAQUE—PROBABLY SEWN ON CLOTHING—WITH A DESIGN REPRESENTING TWO CRESTED DRAGONS RAMPANT STANDING BACK TO BACK. (GREATEST DIAMETER, 9  $\frac{3}{8}$  IN.)



A POTTERY DRINKING-VESSEL IN THE FORM OF A BIRD. (ACTUAL SIZE.)



### CENTRAL AMERICAN ART BEFORE THE SPANISH CONQUEST: ONE OF THE RICHEST NEW WORLD DISCOVERIES.

We reproduce here, in their actual colours, some of the finest out of an immense number of art relics found in graves on a site in the Province of Coclé, Panama, as described in an illustrated article by E. B. and S. K. Lothrop in our issue of March 31 last. The Peabody Museum excavations revealed, the writers declared, "one of the richest New World archaeological discoveries in recent years." A single grave—and there were many—contained, among numerous other articles,

a great hoard of jewellery, including sixty-three gold objects, and 177 pottery vessels. Of Coclé art we read: "Its outstanding characteristics are—first, the brilliance of its colouring in pottery, stone, and gold; and, second, the firmness of line in which the design is rendered. Coclé culture may be dated with assurance from the centuries just before the Spanish Conquest." The Spaniards first settled on the Isthmus of Panama in the early sixteenth century.





Do not cut along this edge, but unfold the Panorama overleaf.

# YORK MINSTER: THE CATHEDRAL OF THE NORTHERN ARCHBISHOPRIC—ONE OF 45 TO WELCOME PILGRIMS.

## THE CATHEDRAL PILGRIMAGE OF 1934.

We illustrate here and on seven succeeding pages six of the chief English cathedrals, which are among the forty-five associated in the Cathedral Pilgrimage of July 1 to 14, organised to raise funds to ease unemployment in distressed or derelict areas. The scheme was first announced by the Dean of Canterbury, Dr. Hewlett Johnson, and his appeal, in a letter to "The Times," aroused an enthusiastic response from nearly all the other English sees. The result is expected to be the greatest pilgrimage since the days of Chaucer. On July 1, the King and Queen, who have already taken their Pilgrim-tickets, will attend a special Pilgrim service in Westminster Abbey. The Prince of Wales has also taken tickets for the Pilgrimage. Arrangements will vary, of course, according to the locality and the individual ideas of the Dean or Provost. But everywhere

the Pilgrims will be welcomed by the Cathedral authorities, special services will be held daily during the whole fortnight, and parties of pilgrims will be shown round the Cathedral. Generally there will be organ recitals, and lectures on history and architecture. To take part in the Pilgrimage it is necessary to buy a Pilgrim's ticket (2s. 6d., or 1s. for a child), either from the Organising Office, 38, Grosvenor Place, London, S.W.1, or at any railway station, or at any branch of Messrs. Thomas Cook and Sons, Messrs. W. H. Smith and Son, or Messrs. Boots, the chemists. Travelling expenses will, of course, be extra. Pilgrims may journey in any way they wish, and there are no restrictions of costume. The Archbishops of Canterbury and York were among the first to obtain Pilgrim-tickets, and the call of the Cathedrals has been answered throughout the community.—[COPYRIGHT PHOTOGRAPH BY FRITH AND CO., LTD.]





**SALISBURY CATHEDRAL: THE SHRINE BESIDE THE WILTSHIRE AVON, WITH ENGLAND'S TALLEST SPIRE.**

Of Salisbury we read in Batsford and Fry's "Cathedrals of England" (reviewed on another page): "The see was first founded in 1075 at the Roman fortress of Old Sarum a few miles away, but . . . work on the present Cathedral was begun under the famous Bishop Poore in 1220. . . . In 1258 the building was

consecrated with great ceremony in the presence of Henry III. . . . Salisbury spire, 404 ft. high, is a landmark over miles of Wiltshire country. Constable loved to draw it." Salisbury is, of course, taking part in the Cathedral Pilgrimage described on the preceding page.—[COPYRIGHT PHOTOGRAPH BY HERBERT FELTON.]





DURHAM CATHEDRAL: A STRONGHOLD OF THE FAITH IN NORTHERN ENGLAND, WHERE INDUSTRIAL DISTRESS IS RIFE, ONCE CALLED "HALF CHURCH OF GOD, HALF CASTLE 'GAINST' THE SCOT."

NO part of England has suffered more from the distress and unemployment which the Cathedral Pilgrimage is designed to alleviate than the coalfields of Durham and Northumberland, and in this district Durham Cathedral has stood for ages as a stronghold of the Christian faith. The Pilgrims will enter through the North Door of the Galilee, and each day during the fortnight the Dean or one of the Canons will attend at 4 p.m. to welcome and assist them. The whole Cathedral is open free to visitors, and special arrangements will be made to open the Library to pilgrims. Durham has been described as "perhaps the best situated of all the English Cathedrals," and, as an Anglo-Norman building, "in its massive strength and grandeur, unsurpassed of its type in England or outside it." It is associated with the story of St. Cuthbert, who died and was buried on the Island of Lindisfarne, in 687. Owing to incursions of Danes and Norsemen, his remains were removed and carried from place to place. In 997 the monks "with great joy arrived with his body at Dunholme," where, impressed by the strength of this rocky plateau, surrounded by the River Wear on three sides, they raised a "little church of wands and branches" on the site where the Cathedral now stands. In 1093 the second Norman Bishop, William of St. Carlegh, founded there a great new abbey church for the Benedictines. The eastern part was finished in 1104, and the whole structure, including the stone vaults, in 1133. It is interesting at the present time to recall that the shrine of St. Cuthbert, erected in the Cathedral on a scale of considerable magnificence, was a noted place of pilgrimage until the time of the Reformation. Among the royal pilgrims who visited it were William the Conqueror, Henry III., Edward II., Henry VI., and possibly other Sovereigns. The gifts deposited there are said to have rivalled in value those bestowed at the shrine of Thomas Becket at Canterbury. Another great name associated with Durham Cathedral is that of the Venerable Bede, who was a friend of St. Cuthbert, and is buried in the Galilee. Some of his MSS. are in the Chapter Library. The external length of the Cathedral, including the Galilee, is 502 ft. The central tower is 218 ft. high.

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THE Cathedral associated with "The Canterbury Tales" is pre-eminent for historic interest and memories of famous men, such as Augustine, Anselm, Stephen Langton, Cranmer, Laud, and, above all, Thomas Becket, murdered in the North Transept on December 29, 1170. Summarising the origin of the building, an account published by the S.P.C.K. says: "The story of Canterbury Cathedral begins in the time of the Roman occupation. The ground on which it stands was once occupied by a Roman basilica. In 597 Augustine landed in Kent, and converted the King and his people. The royal palace at Canterbury was given to Augustine and his followers, while the Roman basilica was consecrated as Christ Church. So it continued till 1067, when it was destroyed by fire. . . . In 1070 the Norman Lanfranc was consecrated Archbishop, and began to rebuild the Cathedral." The present Choir was finished in 1184, and in 1379 the Cloisters were completed and the present Nave was begun by Prior Chillenden. The buttressing arches to the tower piers and the upper part of the Angel Tower were built in 1495, by Prior Goldstone II., who also built the Christ Church Gateway between 1507 and 1517. The programme of arrangements for the forthcoming Pilgrimage states: "As is befitting, Canterbury, the ancient centre of English Christianity, has taken the lead in this new Pilgrimage of Grace." Pilgrim services will be held daily in the Cathedral throughout the fortnight, and the great West Door will be opened and set apart as a Pilgrim Door. There will be a reception of the Pilgrims by the Dean and Chapter twice daily. Each morning the Pilgrim Hymn will be sung by the choir in procession, and there will be a similar procession in the afternoon. Lectures on the Cathedral will be given twice daily, and special music will be performed. A Civic Service will be held on July 8, and on July 7, the Feast of St. Thomas of Canterbury, there will be a procession in the Nave and a High Celebration. The crypt, library and cloisters, and the Dean's gardens, will be open to Pilgrims. The stall for the sale of Pilgrim-tickets and medals will be in charge of unemployed men.

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FERGUSON.



CANTERBURY CATHEDRAL: THE GLORY OF KENT, AS "THE ANCIENT CENTRE OF ENGLISH CHRISTIANITY," AND THE BOURNE OF PILGRIMS IMMORTALISED IN CHAUCER'S POEM, "THE CANTERBURY TALES."





**WELLS CATHEDRAL: A SHRINE AMID THE IDYLIC SURROUNDINGS OF AN OLD-WORLD COUNTRY TOWN.**

The Cathedral Pilgrimage scheme, says an official note, "applies equally to the Cathedrals situated in large industrial centres, on which the curse of unemployment weighs so heavily, and to those that lie amid the idyllic surroundings of our old-world country towns." Among these latter none has

a fairer setting than that of Wells, which stands where a bishopric was established in Somerset in 909. After several rebuildings, the present Cathedral arose during 1306—1333. Its richly carved west front was the earliest of Europe's Gothic façades.—[COPYRIGHT PHOTOGRAPH BY FRITH AND CO., LTD.]



Do not cut along this edge, but unfold the Panorama overleaf.



# NORWICH CATHEDRAL: AN EAST ANGLIAN FANE THAT HAS SUFFERED FROM FIRE, TEMPEST, AND RIOT.

The See of Norwich was established in 1094, and the first Bishop, Herbert de Losinga, founded the Cathedral and a Priory. Great damage was done by fire in 1170, and the building was completed by John Oxford (1175—1200). In 1271 there was rioting against a despotic Prior, William de Brunham, and the Cathedral was gutted by fire. Henry III. went to Norwich himself to try

the ringleaders. In 1361 the wooden spire and part of the tower collapsed in a gale, and in 1463 a second spire of wood was struck by lightning, while the roof and the presbytery were destroyed. The present spire dates from 1463—1472, and the famous flying-buttresses at the east end of the Cathedral from 1472—1499.—[COPYRIGHT PHOTOGRAPH BY HERBERT FELTON.]




## WHEN FRIENDS MEET



*"Now then, I'll tell you 'a good one'  
— one well worth repeating, like*

**DEWAR'S**  
The Famous  
**"White Label"**





For your throat's  
sake-smoke  
**CRAVEN "A"**



## Notes for the Novel-Reader: Fiction of the Month.

THOMAS MANN'S trilogy, "Joseph and His Brethren," will encompass his vision of the Semitic forefathers. "The Tales of Jacob," which is the title of the first volume, now published, shows the grandeur of his conception and the courage of this great writer. He adventures, as he says, into the past to demonstrate that the essence of life is its presentness: only in a mythical sense does its mystery appear in the time-forms of past and future. He does not deny that his narrative is, and will be, of the flesh, the theme that is the first and last of our questioning and our necessity; the nature of man in its riddling essence, a spring uprising from the unfathomable depths.

This and much more is the substance of the prelude, in which Herr Mann premises that the beginnings of a particular tradition of a given community, folk, or communion of faith may serve as the starting-point for his research. With that in mind, he selects the young Joseph, born to and nurtured upon the folklore of the moon-wanderer and the Flood and the Great Tower, and myths of the first kings and gods on earth, to him identified with the lives of his ancestors. . . . And there is Eden, too, not remote, but actual in his consciousness, the garden of lost happiness in the soul-memories of man, the paradise-idea of bright heights and fruits and running waters, and the heritage of a boy dreaming by the well of Hebron, where he is first shown to us in an ecstatic trance.

The book does not arrive at the adult Joseph. It draws upon the Biblical record of Jacob and the births and childhood of his sons and daughter, the better to set out upon its psychological pilgrimage. "The Tales of Jacob" is complete in itself, and yet of necessity fragmentary, because the history of man is so immeasurably wider and deeper than the life that rests upon his will. The faith of Israel takes form and breathes, groping towards the purification of God from the gloomy and violent deity of barbarous war and bloody sacrifice. It moves upon the dark waters of the ancient world. And that is the first book of this mighty trilogy.

It is not easy to resist the temptation to compare Mann's treatment of his subject with S. Fowler Wright's handling of David. It can be said that Mr. Wright has succeeded in what he has set out to do. His book, "David," is subtitled "a historical romance," an apt description. It is an imaginative reconstruction of David's life from when he was a petty king in Hebron to the birth of Solomon. Its defect, as we see it, is that it minimises, or tries to explain away, matters that are shocking to our modern sensibility; it interprets the hero in the terms of a later civilisation. But it gives the lover, the leader, and the poet his due, and it leaves him with wars behind him, and the sorrows of his own house before, the shadows and sorrows that inspired him to make the songs that have never died.

With Marjorie Bowen's "The Triumphant Beast" one passes on to the Christian era, and the early struggle between the Church and science. The quotation from the writings of Giordano Bruno that heads the first chapter is in harmony with the note of Herr Mann's prelude: "Everything changes but nothing perishes; one only is immutable, eternal, and ever endures, one and the same with itself. With this philosophy my spirit grows, my mind expands." The story of Giordano Bruno is superbly told; it is the tragedy of a liberal genius with all the forces of mediæval Catholicism and the schoolmen arrayed against it, the genius of a man who could neither juggle with his conscience nor stifle his convictions. Feared as Socrates was feared, because the truth was too abundant in him, Bruno might well have envied the pagan philosopher the manner of his death. But "the wise man fears not death," he wrote, and descended into the torment of the Holy Inquisition. One is left in admiration, once again, of the talent and erudition of Marjorie Bowen, who, with a long tale of historical novels to her credit, continues to go from strength to strength.

John Collier has an amazingly keen eye for the foibles and vanities of the present generation, and nothing could be more wittily clever than "Defy the Foul Fiend." It begins in the eighteenth-century manner, appropriate to the story of the illegitimate son of a ruined peer; but it is the electric intelligence of a twentieth-century satirist that illuminates poor Willoughby. He had been long neglected, and he was shot into the great world in a state of innocence. A diverting person, he whisks through his vicissitudes, ardent and blissful to be alive. Socially he

was an enchanting freak, and after he has been in debt and in love, in a job and out of one, in hot water and in the Slough of Despond, it is entirely satisfactory to leave him consoled by the inheritance of "a moderate-sized agricultural estate." High spirits combined with delectable writing compound the literary savour of "Defy the Foul Fiend," which most people will devour with relish. "Cactus Land," also a very modern novel, is the story of a half-caste girl, casually begotten by an English sailor in Bombay, and adopted by Bali the dancer, who remembered

he tried to do better. He scrubbed, cleaned, and cooked for them, and trained them in housework; the three were proud of their womanless home. Then, disastrously, he married a shrewish second wife. Alf went courting and met his death; and Ted, still loving him with a consuming passion, carried through marriage to the widow and took over the maintenance of his brother's child. Mr. Hampson invests the humble Ted with a beautiful dignity, the dignity of a man whose devotion glorifies to him all the manifestations of life.

"The Sancroft Sisters," by Beatrice Curtis Brown, and "Judgment Withheld," by Netta Syrett, are novels written by women of women. "The Sancroft Sisters" is a queuing study of the three sisters. It is not rounded off conventionally; it wanders in and out of crossways and emotional blind alleys: life is like that. You think you have Sorrel and Cicely and Joanna pat, and then they slip away from you: women are like that. It is kind and wise, exploratory and perceptive, a book of uncommon attraction. Miss Syrett knows what her public likes, and she sees that they get it in "Judgment Withheld." She believes in romance, and writes it with facility. Here are lovers separated by the unhappy marriage of the woman; here is the drug-fiend whose progressive degradation stands between them. A striking character is the strange little wanton who plays providence, to the surprise of her betters. She winds up a serious discussion and the last chapter with a snap: "Let's have another drink!" says Mimi.

"Peking Picnic" made a hit. Ann Bridge scores another success with "The Ginger Griffin." It tells you many things you have wanted to know about the fascination that China has for the foreigner. It has a credible plot, infused with a spice of superstition. It explores the Forbidden City, reproducing its haunting atmosphere. Amber, the young girl who is a visitor in the Legation circle, is charming, and her falling in and out of love is as full of thrills as her pony-racing venture. This is a novel for the holidays, and to bring back home at the end of them. "The Brown Rifle," by Merle Colby, is a very good narrative of a rougher, tougher people than the foreigners in Peking. The pioneers, men and women, who conquered the Middle West wilderness, were not left long to enjoy the fruits of their labours. They had to tackle land speculators and political corruption in the next round. It rings true, "The Brown Rifle."

"The Golden Medallion," by Jacland Marmur, is gorgeous, crammed with the purple patches that express De Escobar, the rover with divinity in his brain and all the passions of earth in his flesh. Mr. Marmur's yarn is on the heroic scale. He has the poet's ear for musical words—"the low whine of the wind, the souging of back eddies in the mainsail, the mewling of blocks. . . ."

"Poison for One" is a good John Rhode, with Dr. Priestley elucidating a mystery by scientific deduction. It is the soundness of Mr. Rhode's method that keeps him in the front rank of detective-story artists. In this book, all the foundations are well and truly laid, and the grouping of the suspects is admirable. In "Talking Sparrow Murders," by Darwin L. Teilhet, there are fireworks, and the weak spots—there is one to be found in the first chapter if the reader looks for it—are masked by a smoke-screen of lively dialogue. Too heavily masked; the trail is unduly obscure. The coruscations of the night-life of Berlin are splashed in; there is a capital portrait of a Herr Direktor of Police; and the action goes at a rattling pace. Mr. Teilhet's Germany, at the first impact of Hitler's leadership, appears to be a country simply teeming with material for the thriller. Will "Talking Sparrow Murders" be banned over there?

### BOOKS REVIEWED.

The Tales of Jacob. By Thomas Mann. (Secker; 7s. 6d.)  
David: A Historical Romance. By S. Fowler Wright. (Thornton Butterworth; 7s. 6d.)  
The Triumphant Beast. By Marjorie Bowen. (Bodley Head; 7s. 6d.)  
Defy the Foul Fiend. By John Collier. (Macmillan; 7s. 6d.)  
Cactus Land. By Dennis Kincaid. (Chatto and Windus; 7s. 6d.)  
Strip Jack Naked. By John Hampson. (Heinemann; 7s. 6d.)  
The Sancroft Sisters. By Beatrice Curtis Brown. (Gollancz; 7s. 6d.)  
Judgment Withheld. By Netta Syrett. (Bles; 7s. 6d.)  
The Ginger Griffin. By Ann Bridge. (Chatto and Windus; 7s. 6d.)  
The Brown Rifle. By Merle Colby. (Heinemann; 7s. 6d.)  
The Golden Medallion. By Jacland Marmur. (Grayson; 7s. 6d.)  
Poison for One. By John Rhode. (Collins; 7s. 6d.)  
Talking Sparrow Murders. By Darwin L. Teilhet. (Gollancz; 7s. 6d.)



A SIXTEENTH-CENTURY "24-HOUR" TIME-PIECE: THE DIAL AT THE BACK OF A FINE TOWER CLOCK, THE WORK OF ASMUS BIREN BRUNER, OF AUGSBURG (1577), WITH AN EXQUISITELY CHASED CASE.

The principal dial of this clock shows the hours from one to twenty-four. Together with the other three pieces illustrated on this page, it figures in Messrs. Mallett's exhibition of old furniture, silver and porcelain; and is reproduced by courtesy of that firm.



AN IMPORTANT PIECE IN MESSRS. MALLET'S EXHIBITION: A RARE JAMES I. WINE CUP WITH UNUSUAL BALUSTER STEM (LONDON HALL-MARK, 1604).



A RARE, PERHAPS UNIQUE, AMERICAN TANKARD WITH LION BILLET AND CUT-CARD AND FLORAL ENRICHMENT; BEARING THE MAKER'S MARK "N.Q." TWICE REPEATED ON BODY AND COVER. (C. 1700.)



AN "EIGHT-DAY" CLOCK FROM THE TIME OF THE RESTORATION: A RARE SMALL-SIZED LANTERN CLOCK WITH FINELY CHASED AND ENGRAVED CASE (MAKER, EDWARDIUS EAST; C. 1660).

the glories of the days when she was mistress of Salim Mirza, one of the Delhi princes. Bali instructed Kittie in the technique of her profession, and in dancing; it was a dance through the cactus land of the prostitute, from Grant Road at the beginning, full circle to Grant Road at the end. The view of the Indian underworld is penetrating, and Kittie's journey up-country, with its pause in village life and its climax in the frontier province, includes a brilliant description of Upper India. As for Kittie, hers was Jenny's case: she was lost before she was born and damned before she arrived at her teens.

"Strip Jack Naked," by John Hampson, makes up in emotion for the colour it lacks in the setting of a grey industrial town. The motive is the love of a younger for an elder brother, of an idealist for an idol with feet of clay. The boys were the sons of a little shopkeeper who had been a coalheaver, a good father according to his lights and his opportunities. Saul did well with his children, until



# PHOTOGRAPHED FROM A "HIDE" AT SEVEN PACES: THIRSTY WILDEBEEESTE.

PHOTOGRAPH BY CAPTAIN MURRAY SMITH.



IN TIME OF DROUGHT IN TANGANYIKA: WILDEBEEESTE DRINKING AT A PARTIALLY DRIED-UP RIVER BED—  
CAREFUL, AS USUAL, TO AVOID BUSHED GROUND THAT MIGHT CONCEAL LIONS.

This photograph was taken at 9 a.m. from a "hide" in Tanganyika Territory, by Captain Murray Smith, the well-known East African professional big-game hunter, at present in England on a short holiday. Describing it, he writes: "In undisturbed areas the plain game will come to drink at all hours during the daytime, especially in lion-infested country. This picture shows wildebeeste drinking at a partially dried-up river bed during the recent

drought in Tanganyika. In this part of the country, their usual procedure was to come down to the water-hole all together, at the gallop; drink hurriedly; and get away again with the least possible delay. The presence of numerous lions in the neighbourhood probably accounted for this. The game will always choose an open spot at which to drink, avoiding heavily bushed parts, which would—or might—conceal lions."



## A TIMID KING OF BEASTS AT REST IN HIS NATIVE HAUNTS.

PHOTOGRAPH BY CAPTAIN MURRAY SMITH.



A HEAVILY-MANED LION THAT PROVED VERY TIMID AND WAS QUIETLY FOLLOWED UP IN A MOTOR-CAR: A PHOTOGRAPH OBTAINED NEAR THE BALANGETTI RIVER, TANGANYIKA TERRITORY.

Like that on the opposite page, the above photograph was taken by Captain Murray Smith, well known in East Africa as a professional big-game hunter, and now on a short holiday in England. "This lion," he says, "proved very timid, and it was only by very carefully and *quietly* following him up in a motor-car that I was able to obtain the picture. Note that he has no 'kill' to distract his attention. The lions of this

particular district are usually easily approachable in a motor vehicle, as they appear not to connect it with danger. The Game Ranger of this section of the country, Captain M. C. Moore, V.C., is strongly in favour (as is also the writer) that these lions should be kept exclusively for the benefit of the camera, and, as a matter of fact, the confidence and tameness which they display is rarely abused."



# ECHOES OF EUROPEAN PAINTING IN PERSIAN ART OF PERSIAN FRESCOS OF THAT PERIOD RECALLING

REPRODUCTIONS BY COURTESY OF MESSRS. ERNEST BROWN AND PHILLIPS



SUGGESTING A DUTCH INTERIOR OF THE SEVENTEENTH CENTURY: "VISIT TO AN INVALID," FROM A PERSIAN FRESCO AT DJULFA, ISPAHAN.



SUGGESTING THE WORK OF THE DUTCH PAINTER, DANIEL MYTENS: "AN ENGLISHMAN," FROM A PERSIAN FRESCO AT THE PORTE KAISARIYA, ISPAHAN. (102 BY 70 CM.)

THE Persian frescoes reproduced here evoke many echoes of Western art, which obviously exercised considerable influence in seventeenth-century Persia. In the case of the frescoes from Djulfa, they may, perhaps, have been carried out by the European artists to whom the Armenians of Djulfa entrusted the decoration of their churches. Be that as it may, in looking at these reconstructions of Persian art at that period, one is inevitably reminded of various European masters whose style they seem to reflect. Among them, for instance, can be found echoes of Lely, Vandyck, Sustermans, Mytens, and Velasquez. The examples we give are by M. Sarkis Katchadourian, whose work is to be seen in the present exhibition at the Leicester Galleries (held under the patronage of the Royal Asiatic Society and the Royal Central Asian Society). Attracted by the delicate and harmonious works of the old wall painters, he determined to retrace what could still be recapitulated of their achievements and perpetuate it. He has kept faithfully to the spirit and the details of his originals, and the result is a series of reconstructions of the greatest interest and beauty. The reconstructions are done in gouache on various coloured papers. The originals were executed in dry fresco on spaces in the walls specially prepared by the plasterer. The figures appeared in special flat spaces left on the brightly decorated walls. The names of the painters are

# OF THE SEVENTEENTH CENTURY: RECONSTRUCTIONS THE STYLE OF VARIOUS WESTERN MASTERS.

(THE LEICESTER GALLERIES) AND OF THE ARTIST, M. SARKIS KATCHADOURIAN.



REMINISCENT OF A WORK BY FRANZ HALS: "GALLANT AND LADIES," FROM A PERSIAN FRESCO AT THE KAISARIYA GATE, THE ROYAL BAZAAR, ISPAHAN. (512, 97 BY 77 CM.)



A PORTRAIT WITH A VANDYCK QUALITY: "EUROPEAN GENTLEMAN," FROM A PERSIAN FRESCO IN THE TCHACHEL SUTUN PALACE, ISPAHAN.

1619-20: the Tchachel Sutun was the Royal Audience Pavilion erected by Shah Abbas, one of the most remarkable buildings in the precincts of the palace; while Djulfa is a suburb of Isfahan, founded by Shah Abbas, who installed there Armenians from Djulfa on the Araxes. This little city prospered greatly, and sumptuous dwellings were put up, where M. Sarkis Katchadourian has had the good fortune to discover paintings, some purely Persian in character, and others entirely Western.



SUGGESTING A LELY PORTRAIT: "EUROPEAN WOMAN WITH APPLE," FROM A PERSIAN FRESCO IN THE TCHACHEL SUTUN PALACE, ISPAHAN. (97 BY 77 CM.)



A PAINTING THAT SEEMS TO SHOW THE INFLUENCE OF VELASQUEZ: "ITALIAN GIRL WITH FAN," FROM A FRESCO IN THE TCHACHEL SUTUN PALACE



RECALLING THE STYLE OF SUSTERMANS: "A CAVALIER," FROM A PERSIAN FRESCO IN THE TCHACHEL SUTUN PALACE, ISPAHAN.



# The World of the Kinema.

By MICHAEL ORME.

## WHERE ARE THE WESTERNERS?

IN pursuit of my duty, on one of the hottest days of the recent heat-wave, I went to see the revival of a certain successful stage-comedy, adapted to screen purposes by the simplest of all devices—the shifting of the protagonists from one setting to another the while they carry on their verbal duel, thus deliberately providing the eye with some

opportunity of thrilling to the dare-devil adventures of the cowboy and the cattle-rustlers. Yet all this Western business is grand stuff for the kinema; full of action, picturesque and exhilarating. I like it all—the stampeding herds, the rounding-up of wild horses, the coaches thundering through golden clouds of dust, in imminent peril of—well, of whatever peculiar peril the scenario writer has devised. I know the story that serves as a link to this robustious traffic has to be, in itself, robust and simple, nor does it offer much margin for originality. But is it, in truth, so much sillier or more stereotyped than the “sophisticated” pieces of fiction cut to order for the benefit of the favourite “stars”? Moreover, since we are promised further experiments in colour photography, I urge the claims of the great panoramic exteriors, the Rockies and the ranches, the solitary horseman in his many-hued kit, as more fruitful subjects for the all-colour picture than masses of humanity, either draped or undraped.

And this brings me to Mr. Merian C. Cooper, now vice-president in charge of production at Radio Pictures. He is due to visit London in connection with two “specials” he is to produce for Radio, and for which he intends to study certain details at first hand. These

two productions are “The Last Days of Pompeii” and Rider Haggard’s “She”; the former, at least, to be made in colour by the new improved Technicolour process. Mr. Merian Cooper has been working on extensive experiments recently, and these will be incorporated in the filming of the terrible eruption of Mount Vesuvius that destroyed Pompeii. Well, I have no doubt that Mr. Cooper, whose “King Kong” reached the apotheosis of camera magic, will do something big with the awe-inspiring spectacle of a proud city yielding to the dread invasion of the lava. But Mr. Cooper, with his partner in adventure,

sweeping pace of the Westerner, he could bring this form of entertainment up to the required size of the “feature films,” and put it on the map again. And that, in my opinion, heat-wave or no heat-wave, would be a refreshing thing to happen.

## REUNION ON THE SCREEN.

The provider of film-entertainment—of any form of entertainment, in fact—is prone to lay down the law as to what the public wants, though in chilly moments of uncompromising self-analysis he may confess to himself that he is not so sure he knows. Individually, we may want this or that. I may want more Westerners and you may want, for aught I know, never to see them again. But the individual taste cannot be considered in the biggest form of mass entertainment the world has ever known—the kinema; and what the masses want to-morrow or the day after, is, in the main, pure guess-work. There is one universal desire, however, on which it is safe to bank. The masses are not only loyal to their idols but, in addition, they want to see them in the same type of story, the same category of parts in which they, the stars, first flashed into prominence. This conservatism is no



LITTLE SHIRLEY TEMPLE IN “GIRL IN PAWN,” AT THE PLAZA: SORROWFUL JONES, THE BOOKIE (ADOLPHE MENJOU), WITH LITTLE MISS MARKER, WHOM HE ACCEPTS AS A SECURITY FOR A BET, AND BANGLES CARSON (DOROTHY DELL), HIS SWEETHEART. Shirley Temple, the little girl who is seen in our “still” from “Girl in Pawn,” is only five years old. She is probably America’s foremost infant prodigy at the moment. She is paid £30 a week by Paramount, and it is stated that she has been offered £400 a week to appear personally at a New York cinema!

variety and the actors with diverse backgrounds which, however, are not essential to the dramatic conflict. Since this particular comedy is supremely well played, with finesse and sophistication, by a couple of first-rate artists, now much *en vogue*, it cannot but command admiration for its smooth and graceful interpretation, for the delicate pointing of the lines and a general atmosphere of elegance. But all this does not make it good kinema, and certainly not hot-weather kinema. For the picture palaces suffer as much as the theatres when the thermometer stands at 85 degrees in the shade, and sweltering town folk seize every opportunity to go in search of breezes or the relaxation of sport. Breezes—action—there’s the keynote. I knew very well what I wanted to see the while I was listening to the thrust and parry of polished dialogue. I have known it ever since the Runnymede Pageant gave me the clue. Apart from Miss Gwen Lally’s splendid splashes of colour, glowing beneath the hot June sun, her fine pageantry gained its chief liveliness from the helter-skelter of handsome, well-ridden horses.

Now, during this season of outdoor sport, this open-air season when riders, young and old, show off the paces of their glossy mounts on turf or tan, why can I not see that which would fit in with the general mood most felicitously—the Westerner? I have never been able to understand the fall from favour of the good old hard-riding, exciting drama of the great open spaces; or, rather, I find it difficult to understand that, after the first sensation of the spoken word had worn off and sophistication, racketeering, crime, the back-stage drama, the photographed stage-play, and all the rest of the more or less “indoor” themes have enjoyed a good innings, the possibilities of the Westerner have not been exploited afresh. I am aware that they are still being made, that you may come across them in provincial programmes, and possibly in Greater London halls. But it is many a long day since I had the



CHARLES FARRELL AND JANET GAYNOR ACTING TOGETHER AGAIN: “CHANGE OF HEART,” AT THE CAPITOL.



“THE THIN MAN,” AT THE EMPIRE: WILLIAM POWELL, MYRNA LOY AND NAT PENDLETON IN A NOTABLE “CROOK” FILM, BASED ON A NOVEL BY DASHIELL HAMMETT, ONE OF AMERICA’S MOST POPULAR DETECTIVE-STORY WRITERS.

Mr. Ernest Schoedsack, has another famous picture to his credit, to wit, “Chang.” If he, with his adventurous spirit allied to his keen sense of kinematic possibilities, would turn his attention to the wind-swept plains, the invigorating life of hard-bitten men, the mass movement of vast herds, the beauty of horses in action, and the

matter for rejoicing. On the contrary, it is a danger and an obstacle to progress. It hampers, if it does not kill, the actors’ versatility. It breeds imitation and repetition. But it is a fact. The masses wanted Mary Pickford to be the World’s Sweetheart to the end of the chapter, and the world wept when she cut off her curls. The masses recognised in the first partnership of Miss Janet Gaynor and Mr. Charles Farrell, in “Seventh Heaven,” an ideal combination of Prince Charming and Cinderella. The Gaynor-Farrell team has been divided and Miss Gaynor, especially, has scored one or two hits during the period of separation. None the less it was manifestly desirable to bring the two famous screen-lovers together again, and this has been done in “Change of Heart,” introduced to London at the Capitol.

The picture, directed by Mr. John G. Blystone, makes a valiant effort to recapture some of the glamour of “Seventh Heaven,” and even carries the young couple to the top floor of a Manhattan lodging-house as the nearest thing to the Paris attic where Charles first won his Janet. But if “Seventh Heaven” had never established a tradition for these two attractive young people, “Change of Heart” would be all the better for it. It opens admirably, with four college graduates, ready for the fray, advancing on New York City in search of fame and fortune. Their eager rush to the field of future battle in an air-liner and the overwhelming, yet fascinating, hurly-burly of a great city, a persistent background to their opening campaign, are not only pictorially well established, but full of liveliness and urgency. After that comes the sorting out of the couples and a belated attempt to lure Mr. Farrell from Miss Gaynor’s loving arms. Unfortunately, it needs something big to threaten devotion so obviously made to last—the World War, it will be remembered, was just strong enough to supply the menace in “Seventh Heaven”—and the manoeuvres of a pretty gold-digger, though cleverly played by Miss Ginger Rogers, are far too artificial to create suspense. So the fairy-tale peters out. Yet it has its moments of humour, its typical Gaynor tenderness, and its Farrell boyishness. It proves that the partners have not lost their skill in the game of love and, above all, it has restored to the public a part, if not the whole, of a cherished memory.





The Swimming Pool, with the Beach Hotel in the background.

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MONTE CARLO BEACH





## A PAGE FOR COLLECTORS.

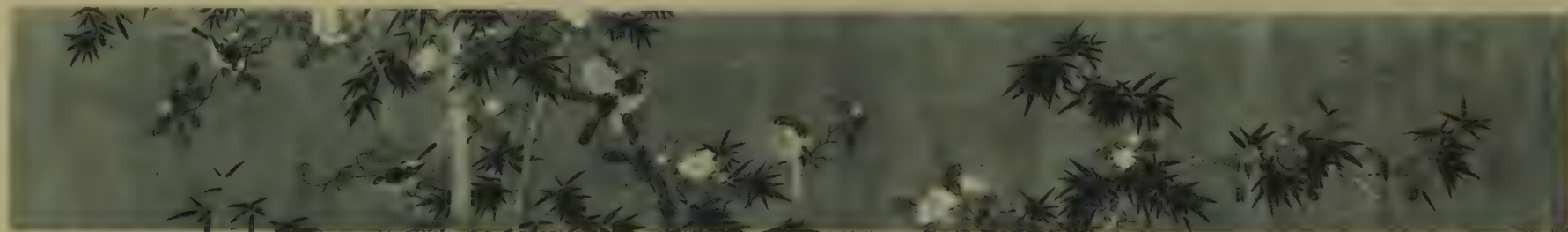
CHINESE PAINTINGS: A BRITISH MUSEUM EXHIBITION.

By FRANK DAVIS.

IT is a very strange circumstance that so few people in this country take any interest in Chinese painting. There are innumerable collectors of pottery and porcelain, jade and lacquer, and a very enlightened appreciation of Chinese achievements in sculpture; but, for some obscure reason, painting attracts very little attention. It is true it has a peculiar idiom of

I don't want to press the analogy too far, but it will help to an appreciation of the Chinese view of landscape to say that they have invariably taken an aeronaut's view of the world: they look down into the foreground, and mountain peaks are always rising out of the misty distance. Their minds are not greatly concerned with what we are pleased to call reality, but they do in their best work reach a poetic interpretation of nature which is at once profound and delicate (see a large landscape, "Fishing Boats," by Chu Pang, sixteenth century), and I'm not so sure that the student of Plato, a little puzzled by the philosophic conception of the real and the ideal,

"A Falcon," painted in 1805. The description reads as if these were a sort of *tour de force*, curiosities rather than works of art. Nothing could be further from actual fact, for they take their place quite naturally among the others produced by the ordinary method. An eighteenth-century picture of a girl holding a bird is slight and frivolous by comparison with its more austere and stronger neighbours, but is an exceedingly charming piece of impressionism. Were I editing a luxurious edition of Catullus, I should be tempted to use it to illustrate that little gem beginning: "*Passer deliciae meae puellae*"—Lesbia and her sparrow. The Roman poet and the Chinese



1. A MASTERPIECE IN A STYLE PECULIAR TO CHINA AND, SUBSEQUENTLY, JAPAN: A LONG SILK SCROLL DEPICTING PEACH-BLOSSOM, BAMBOO, AND BIRDS, COMBINING THE UTMOST NATURALISM WITH GREAT FORMALISM OF COMPOSITION INTO A UNITY OF THE HIGHEST POETIC ORDER.

(Reproduction by Courtesy of Messrs. Ton-Ying and Co.)

its own, which is not quite the idiom of the West, though it is odd how near to the early Italians are the few precious remains of T'ang Dynasty paintings which have survived the passage of the centuries—yet more odd are certain landscapes which remind one irresistibly of our own water-colour school (Cozens, for example). At its best it produced portraits which are as fine as Holbeins, and landscapes not less poetic than Gainsboroughs, and animals which Rubens would have been proud to paint. However, there it is—up to this year of grace, the Chinese contribution to the art which we pretend to cherish more than any other is tacitly ignored by the vast majority, and the eloquence and insight of Mr. Laurence Binyon has not yet succeeded in making the various exhibitions at the British Museum as thronged as the quality of their contents deserves. There is now on view a new series in the Gallery of Prints and Drawings (some old favourites, and many that have not been seen for a long time) which I suggest will open the eyes of anyone who is not hopelessly prejudiced in favour of more familiar conventions, and this in spite of the fact that the gallery lighting is extremely bad. That will be a difficult matter to remedy, but one concession to poor, ignorant humanity could easily be made. It is not enough, in the absence of a detailed catalogue, to label the paintings "Chinese 17th Century"; visitors really would appreciate a little more than that—a short, typewritten account of the history of Chinese painting pinned up on the wall, for example, would be better than nothing. The casual wanderer would be genuinely grateful for the sort of modest guidance he can read at the Victoria and Albert Museum when he looks in to see the Treasure of the Week.

Until very recently, the Western world has known only one sort of landscape—that seen from the height of a man from the ground, with an orderly succession of planes receding to a distant horizon. We are now gradually getting used to aeroplane photographs—the Himalayas, for example, seen above a sea of clouds, with a pattern of roads and fields in the foreground.

might not study such a picture as this with profit: nothing can be less photographic, and yet nothing can be more truthful. Is this too subtle? Then look at such a picture as Fig. 3, which is far nearer our own convention of what a portrait should be: the pose, with the chin resting on the hand, was a favourite with our own eighteenth-century artists. This, of course, is an accidental resemblance, but it helps to make us feel at home. The painter, Hsu Fang,

was born in 1622 and died in 1694, so began his career about the time Van Dyck died, and was a contemporary of Sir Peter Lely. The illustration can give no idea of the subdued blues and reds of this picture, but it does give some indication of the beautiful formal pattern of the drawing: it is a work of extreme refinement, and very subtly realises the form of the body beneath the robes. One rather gets the impression, when looking at these things, that one is listening to a symphony played on muted strings: this is partly because colours have faded, but also because Chinese painters really did have a genius for understatement. They expect you to go at least half-way to meet them: their best works deserve the same hushed attention one gives to M. Cortot when he plays a Chopin berceuse.

Another point which entralls those who take the trouble to open their eyes is the way in which the design is at once easily fluent and uncrowded. No people on earth ever knew better the æsthetic and, indeed, the emotional value of empty spaces. Perhaps Fig. 1 is as good and as simple an example of this virtue as anything: it is a long silk scroll said to be of the Yuan Dynasty—peach-blossom, bamboo, and birds—naturalism raised to

poetic power best describes it. More elaborate and more important paintings are to be seen at this exhibition, but this—which is owned in America—happens to lend itself to reproduction more easily.

There are some precious T'ang fragments in the show, but the majority of the pictures are of the seventeenth and eighteenth centuries. Two are painted with the finger-tip—one "A Man with Umbrella in the Snow" (before 1734) and the other

painter would understand one another to perfection. As in all other forms of Chinese art, the nature of animals is interpreted with uncanny fidelity. The famous Early Ming picture of "Wild Geese by a Mountain Stream" is a masterpiece; and the seventeenth-century "Eagle and Bear" is only a few degrees down the æsthetic scale. Perhaps some day there will be a great exhibition of the whole range of Chinese achievement at Burlington House. Everyone then will realise that some at least of these scrolls, that now form an almost unnoticed section of the national treasures in Bloomsbury, are worthy of a place next to the best examples of European painting. We can hardly hope to penetrate the secrets of the Eastern mind, but even by our own standards we can recognise how great was its contribution to the world's inheritance of beauty.



3. A STUDY OF A CHINESE LADY IN A POSE MUCH FAVOURED BY ENGLISH EIGHTEENTH-CENTURY PORTRAIT-PAINTERS AND NOTABLY BY ROMNEY; BY HSU FANG, WHO WAS ROUGHLY CONTEMPORARY WITH SIR PETER LELY: A NOTABLE WORK IN THE EXHIBITION OF CHINESE PAINTINGS AT THE BRITISH MUSEUM.

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2. A TYPICAL CHINESE LANDSCAPE PAINTING OF A FAIRY-LIKE SCENE OF PALACES AND MOUNTAINS RISING BESIDE A RIVER (CH'ANG-AN, PROVINCE OF SHENSI): A MING PERIOD WATER-COLOUR ON SILK.

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# Of Interest to Women.

1082—THE ILLUSTRATED  
LONDON NEWS—JUNE 30, 1934

## Every Season Needs Something Different.

Fashions for spring, summer, autumn, and winter are always of interest to readers of this paper, as it is perused in all parts of the world; hence modes for every climate have to be considered. For example, summer weather now prevails in England, but it is winter in South Africa. During the ensuing months warm weather will be the portion of those at home, and fashions for the same must therefore first be discussed. Woodrow's, 46, Piccadilly, have contributed the shady hats. The model at the base is of natural Leghorn, trimmed with wild flowers; while the one on the right is of Baku, relieved with black-and-white checked taffetas; note the new square brim. It must be mentioned that this firm excel in riding and other hats for tropical wear. By the way, it was at Biarritz that the latest version of the coal-scuttle bonnet appeared. It was fashioned of white piqué; the strings were carried round to the back and tied in a neat bow, which protected the nape of the neck.

## Lastex Yarn and What it Signifies.

Lastex yarn is creating a minor revolution in the world of dress. It consists of a patented elastic core with unique properties, round which is spun silk, cotton, linen or wool, according to the kind of material with which it is to be used. This yarn is present in corsets, bathing suits, hats, stockings, and gloves. Jaeger and Jantzen are both responsible for swim suits in which it is present. Shorts for sports wear are now generally accepted; sometimes they are cut in one with the corsage portion, but more often they are separate affairs, and are seen in conjunction with a wool swim or sun suit, or it may be a tailored shirt or blouse. A very practical ensemble consists of a linen coat, shorts, and shirt, the scheme being completed with a jumper or blouse. Knitted wool is now used for coolie coats for holiday wear; they are often seen in alliance with tennis frocks of Macclesfield silk or garmesh. The latter material is particularly desirable; it suggests coarse, strong net, and washes and wears extremely well, and is available in white and pretty colours.

## For Spring and Autumn.

Generally speaking, women who are equipping their wardrobes for the spring need something that signifies that they have said good-bye to winter, and are looking forward to sunny days that may have a touch of frost in the air. Marshall and Snelgrove, Oxford Street, have contributed the ensemble on the right, below; it may be seen in the tailored-suit department on the ground floor. The coat and skirt are carried

out in a wool fabric, showing a new weave which is most attractive, the elongated tunic and scarf being of a good printed fabric, and of the three pieces one may become the possessor for 7½ guineas. Particularly suitable for the days that are rather warmer are the silken coats and skirts, showing a single line check, for 98s. 6d.; and as this page will be read when women are thinking of fashions for the autumn, the coat at the top of the page will arouse their interest. It is carried out in a wool material, enriched with fox. Emphasis must be laid on the fact that there are several versions on this theme at Marshall and Snelgrove's; they range in price from 12½ to 20 guineas. There are other coats from 6½ guineas, while velvet wraps for evening wear are 84s.; the latter are particularly suitable for the débutante.

## Furs that Flatter.

There are many who welcome the chilly days of winter, as then they may revel in luxurious fur coats; and, as the art of the furrier and the tailor work hand in hand, they have the much-to-be-desired slimming effect. Percy Vickery, 245, Regent Street, is a past-master in creating fur coats that flatter; he is responsible for the broadtail lamb coat at the base of this page, and, although it is trimmed with Arctic fox, the cost is merely 27 guineas. Fifty-five guineas is the cost of half-skin worked squirrel coats in lovely cocoa shades; the collars are of fox. Neither must it be overlooked that there is a large collection of silver-fox skins from 12½ guineas.

## Handkerchief Veils and Pochettes.

Veils are very important. A decided novelty is the half-handkerchief affair of lace and net; it is folded in half, cleverly draped round the crown, and slants across the face, one end resting on the right shoulder. The autumn velvet hats are very plain, a veil or a small ornament being their sole adornment. The ornaments or brooches are not part of the hats; exquisite workmanship and real gems are present in them. The crowns are shallow, therefore elastic is used to hold them in position; everything is being done to render it invisible, even to dyeing it the colour of the hair. White crocodile has made its début; it is stated that it is absolutely new. It forms the outside of double pochettes; they are arranged with "bar" swing handles, by which means, when desired, the pochettes may be swung over and the crocodile form the lining and morocco leather the cover. As will be realised, the appearance of the bag is completely changed. Although ultra-smart they are very practical.

## PICTURED FASHIONS.

Modes for spring, summer, autumn, and winter are reproduced on this page, as this paper is regularly read in all parts of the world. Marshall and Snelgrove have contributed the fur-trimmed coat at the top on the right, also the ensemble with its becoming tunic. To Percy Vickery must be given the credit of the broadtail lamb coat on the left, with its handsome Arctic fox collar; while the hats may be seen at Woodrow's. The one on the right is of Baku, trimmed with checked taffeta, while the other is of Leghorn, decorated with woodland flowers and very soft ribbon.





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## THE WORLD OF MUSIC.

### BALLETS RUSSES AT COVENT GARDEN.

AN immense and enthusiastic audience greeted the first night of the season of Russian Ballet at Covent Garden. The programme consisted of three ballets—"Le Lac des Cygnes" ("The Swan Lake"), "Le Tricorne" ("The Three-Cornered Hat"), and "Les Présages" ("Destiny"). "The Swan Lake" is the oldest of the ballets, and belongs to the classical tradition. Its choreography is by the famous M. Petipa, who, many years before the war, was the famous teacher at the then St. Petersburg Imperial School of Ballet. What we now see of "The Swan Lake" is only a portion of the original ballet, but the taste for the old type of ballets in three acts, lasting as long as an opera, has gone out with the change in social conditions. The complete classical ballet of the nineteenth century is hardly possible as an entertainment in these days.

Nevertheless, the public, as well as the most enthusiastic balletomane, enjoys the classical ballets; in fact, it may be said that the modern ballets introduced by Diaghileff (who, however, also included classical ballets in his repertory) revived the taste for the older forms. The new ballets were in some ways simpler to understand and enjoy, because they were more dramatic and gave more play to miming and characterisation. It is only gradually that one learns to appreciate the technical points and all the beauties of classical ballet dancing, but, since the modern ballet was built on the firm foundation of classical steps and toe-dancing, audiences gradually learnt to watch the dancers and to discern their various merits. This led to the enjoyment of the purely classical ballet, and such ballets as "The Swan Lake" and "Les Sylphides" are now among the greatest favourites of the London public.

Owing to nervousness and, no doubt, to the fact that the ballet season started at Covent Garden a week sooner than was originally intended, the performance of "The Swan Lake" on the first night left something to be desired in precision of the general ensemble. The soloists were all good, without being remarkable, but the *corps de ballet* ought to have been better disciplined, and the "Dance of the Little Swans,"



THE SHELL-MEX AND B.P., LTD., POSTER EXHIBITION, "PICTURES IN ADVERTISING," AT THE BURLINGTON GALLERIES: MR. KENNETH CLARK, DIRECTOR OF THE NATIONAL GALLERY, SPEAKING AT THE OPENING OF THE EXHIBITION; AND MR. F. L. HALFORD.

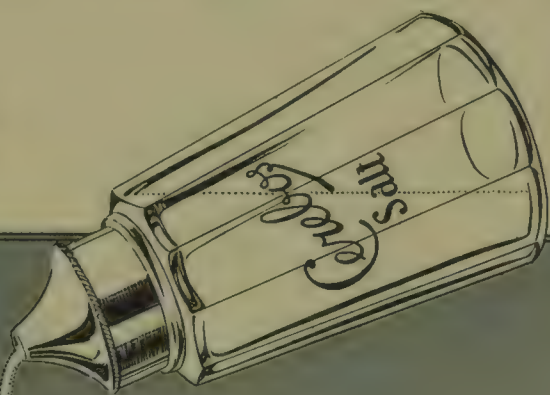
Mr. Kenneth Clark, in the course of a most interesting speech, referred to the importance of the art of the poster, and warmly commended the new form of patronage which good artists might now receive from "Shell-Mex" and "B.P." He concluded by saying that "all living artists should be profoundly grateful to Mr. Halford and Mr. Beddington for this magnificent proof that the art of painting and the art of patronage are not dead."

usually one of the most attractive things in the ballet, did not go with its customary perfection. Nothing of this was lacking, however, in the performance of "The Three-Cornered Hat," in which Massine danced the part of the Miller with a virtuosity and dash that he has never excelled. He was splendidly partnered

by that gifted young dancer, Tamara Toumanova; but, if I may utter a word of friendly criticism to this fascinating and most beautiful dancer, I would recommend her not to spend herself so completely, but to cultivate a little reserve power. In her youthful ardour and high spirits she is making, in my opinion, a mistake common to many very young and highly gifted artists—namely, she is always "all out," which means that she moves us less than she ought to do. It was a pleasure on this occasion to see the part of the Governor so excellently danced by David Lichine.

Once again I was impressed by the skill with which Massine has invented the choreography to the music of Tchaikovsky's "Fifth Symphony" in "Les Présages." This is undoubtedly one of the most strikingly successful pieces of choreography since "Petrushka." The setting by André Masson is also astonishingly appropriate, although the dresses are not quite so successful as the backcloth, which is superb. I think, for example, that the figure of Fate is hardly sinister enough. The dancing in this ballet was excellent, and it seemed to me that Baronova had developed from good to better in her performance as "Passion."

One of the attractions of the "Ballets Russes" is the wonderful series of *décors* they have inherited from Diaghileff. I found that Picasso's setting and costumes for the "Three-Cornered Hat" were as beautiful as when I first saw them, having lost none of their attractiveness with time. This makes one look forward all the more eagerly to the coming revivals of "Petrushka," "La Boutique Fantasque," etc. For, in spite of all the praise given in his life-time to Diaghileff for his remarkable gift for employing the best contemporary artists when they were known only to a few connoisseurs, it has even yet not been recognised sufficiently that the stage settings by such painters as Derain, Braque, Picasso, Chirico, Matisse, etc., have set an entirely new standard for stage scenery and costumes throughout Europe.—W. J. TURNER.



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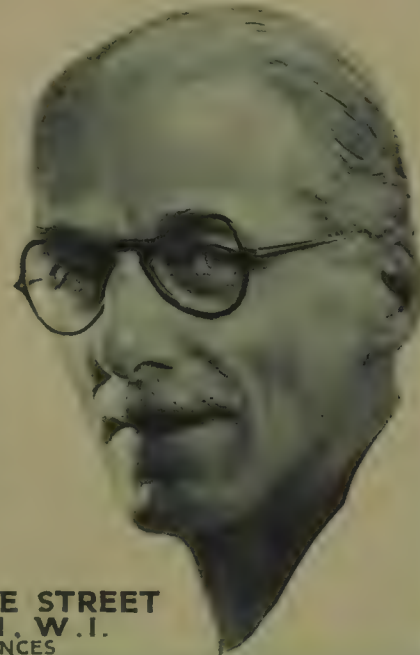
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## NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

### LUCERNE—THE GATEWAY TO CENTRAL SWITZERLAND.

THE charm of Lucerne is its ideal situation, in a commanding position on the lovely Lake of the Four Forest Cantons, in the very heart of Switzerland. It stands on the very edge of the lake, where its blue-green waters swirl forth into the fast-flowing River Reuss, and it stretches landwards up the gentle slopes of well-wooded hills, which gives it height and a distant view. On one side towers the jagged rock-mass of Pilatus; and on the other, the majestic form of the Rigi; whilst opposite, across a beautiful expanse of water, the lonely Bürgenstock rises sheer up from the lake's edge, and beyond it looms the Stanserhorn, with its forested heights.

Lucerne's history dates from the days when the monastery of St. Leodegar was founded on its site, in the year 735. From this it grew to become of sufficient importance to enter the Union of the Forest Cantons of Switzerland, as fourth member, the other three being Uri, Schwyz and Unterwalden, in 1332, and to play a leading part in the struggle for freedom which ended in the present Swiss Confederation. Of those stirring times there are



A GENERAL VIEW OF LUCERNE: FINE HOTELS BORDERING THE WATER-FRONT, AND (CENTRE) THE TWO TALL TOWERS OF THE CATHEDRAL; WITH ONE OF THE STEAMERS THAT PLY ON THE FAMOUS LAKE IN THE FOREGROUND.—Photograph by Franz Schneider, Lucerne.

many memorials in the Lucerne of to-day—the old city walls, with their romantic watch-towers, the famous early fourteenth-century wooden Chapel Bridge, a curious mediæval structure, built obliquely across the Reuss, and the roof of which is decorated with 112 paintings, depicting episodes from the lives of St. Leodegar and St. Mauritius, the patron saints of Lucerne; the Bridge of the Dance of Death, dating a century later; the old sixteenth-century Town Hall, with a fine Gothic staircase and inlaid wainscoting, the ground floor of which is a historical museum; whilst the arcades beneath the building are used for a town market two days a week; the octagonal Water Tower, once a part of the city's fortifications, and now the storehouse of the municipal archives; and the Cathedral, the Hofkirche, with its twin towers, exquisitely carved choir-stalls, fifteenth-century altar, and finely-wrought iron screen.

There are many parts of the old town which retain characteristics which are quite mediæval—narrow, winding streets, with quaint, gabled buildings, some of them decorated with pleasing exterior mural paintings and wrought ironwork of delicate pattern; and some, with interiors of exceeding interest, are open to public inspection; but the modern Lucerne, which borders the lake, is one of stately buildings, broad thoroughfares, handsome squares, splendid shops, and palatial hotels, with cuisine and accommodation world-famed. It has, also, facilities for all forms of summer sport, including an eighteen-hole golf course, many public tennis courts, and a Lido by the lake, which covers an area of 60,000 square yards of sandy beach and lawns, with 400 bathing cabins, and a large open-air restaurant, where there are concerts and dancing.

As a centre for resorts on the lake and amongst the neighbouring mountains, Lucerne is admirably adapted, since it has an excellent steam-boat service to every place of interest, whilst there is a regular and comfortable service of touring-cars enabling visitors to see much of the scenery of Central Switzerland, and its position on the main St. Gothard line makes it very accessible. Then, again, it has the advantage of a cog-wheel railway, which makes the ascent of Pilatus, two aerial railways up the Rigi, one from Vitznau, on the lakeside, and the other, the Arth-Rigi railway, which starts from the other side of the mountain, whilst there are similar railways from Brunnen, near by, to the lovely hill resorts of Morshach and Axenstein, from Treib up to Seelisberg, up the Bürgenstock, and the Stanserhorn, and from Stansstad, on the lakeside, to the well-known mountain resort of Engelberg. Lucerne is one of the most attractive of the holiday centres of Europe.



ANOTHER VIEW OF LUCERNE; SHOWING ONE OF THE OLD BRIDGE TOWERS ON THE RIGHT AND MOUNT PILATUS DOMINATING THE PROSPECT.

Photograph by Franz Schneider, Lucerne.



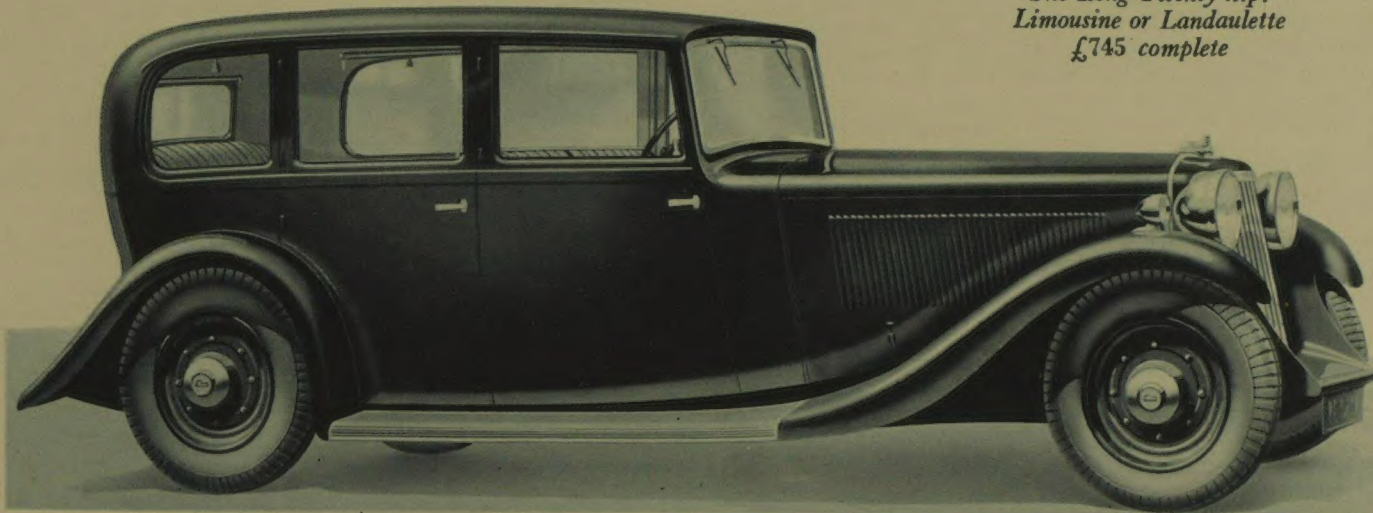
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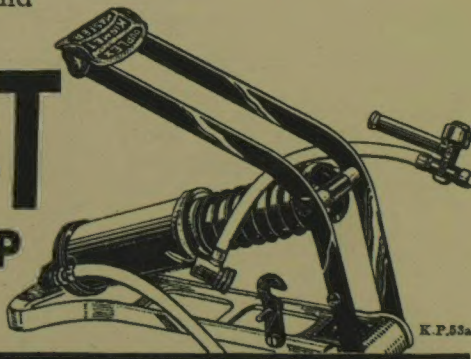
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## "THE LITTLE MAN" AND "VILLAGE WOOLING," AT THE LITTLE.

THE fact that Galsworthy's "The Little Man" has had to wait twenty years for a West-End production proves how difficult it must be for an unknown author of one-act plays to obtain a hearing. Yet it was by means of one-act plays that all the great Victorian dramatists learnt their craft. Though labelled "a farcical morality," there is no need for the ordinary playgoer to puzzle over any esoteric meaning. Taken as sheer farce, it is immensely entertaining. Mr. Andrew Leigh plays a simple-minded Englishman who finds himself, in an effort to help an Austrian peasant woman aboard her train, saddled with her baby. All his fellow-passengers vocally applaud his chivalry, though none are ready to lend a helping arm. Mr. Finlay Currie gives a richly humorous performance as an American, bellowing forth fine, gusty sentiments at top speed.

Bernard Shaw's "Village Wooing," labelled "A Comedietta for Two Voices in Three Conversations," is amusing enough. The two characters, one a writer of minor guide-books, the other a village postmistress, talk interminably about nothing at all. There is no plot, and if there is any hidden message, it is that most minor authors obviously regard the ownership of a village store as an excellent stand-by. As the pursuing female, Sybil Thorndike displays such charm that one has no pity for her victim; while Arthur Wontner admirably reveals the helplessness of the mere man when deliberately attacked.

No one who has soldiered in the plains of India can ever forget the experience. Although most of the work is carried out before breakfast, the succession of long, interminable hours, with the sun beating mercilessly down on the cantonments, comes very hardly upon Europeans. Under these circumstances, the Uniacke Residential Club was started at Murree in 1924. It provides a place in the hills where British soldiers and airmen can spend their leave away from the heat of the plains, at a cost within their means.

The Club has room for 150 single men, while separate buildings on the Club premises accommodate a limited number of families. The Secretary of State for War, the Chief of the Imperial General Staff, and a large number of distinguished Field-M Marshals and Generals have given their patronage to a Ball which is being organised to take place at the Hyde Park Hotel on July 3, to provide funds for the Uniacke Residential Club. Tickets for the Ball, priced thirty shillings each (including buffet and supper), can be had from Lady Norton, who is organising the Ball from the Empress Club, Dover Street; or from Lady Rawlinson, 62, Eaton Square; or from Mr. Roy Bishop, at the Hyde Park Hotel, Knightsbridge.

In spite of the ubiquity of the typewriter, there are many who still remain faithful to the pen, and even retain an appreciation of calligraphy. Any who pride themselves on their handwriting know the importance of securing the nib that suits their own temperament and hand, and this is particularly true in the case of ladies who are fluent correspondents. The well-known old firm of nib- and pen-makers, Messrs. Perry and Co. (of 49, Old Bailey, E.C.4), may accordingly quote the following testimony with satisfaction and pardonable pride. "The Ladies' Pen is like an old friend to me after twenty-five years or more," writes a user. "I should be lost without this perfect writing-nib. I use both medium and broad points, and do a tremendous amount of writing every day."

One of the most interesting things about the Oberammergau Passion Play, which is now attracting such great crowds of visitors to Bavaria, is the way in which the play has remained intimately connected with the life of the village through some three hundred years. At present there are no fewer than 113 people in the village of Oberammergau with the name of Lang, shared amongst some thirty families, whilst the Bierlings total eighty-five members. As many of these perform in the Passion Play, they have to be distinguished by means of numbers! Names that have figured throughout the three hundred years'

history of the Passion Play are those of Lang, Bierling, Zwing, Rutz, and Mayr. Anton Lang, the Christ of the years 1900-22, is the Prologus this year; Alois Lang plays the part of Christ for the second time; and Georg Lang is the Play Director. Willy Bierling plays John, Anna Rutz plays Mary for the second time; Guido Mayr, who played Judas in the last two Plays, is Nathan this year; whilst his daughter Klara plays the part of Mary Magdalene. Guido Mayr is the descendant of the Joseph Mayr who played the Christ in 1870, 1880, and 1890—the name of Mayr was known in Oberammergau 150 years ago—and Hans Zwink, the Judas of this year, is a great-great-grandson of Franz Seraph Zwink, who, in the eighteenth century, painted many of the frescoes on the houses of Oberammergau. The Zwink family has produced five Christs, four Judases, three Peters, three Johns, and one Mary!

## THE PERSONAL SERVICE LEAGUE AND THE CATHEDRAL PILGRIMAGE.

IN connection with the Cathedral Pilgrimage, the arrangements for which are mentioned under our illustration of York Minster—the first of the eight pages devoted to cathedrals in this number—it should not be overlooked that a leading part in organising this great movement has been played by the Personal Service League, which is doing such earnest work for the unemployed. The Dean of Canterbury, it may be recalled, stated in his original appeal: "The organisation will be simple, and worked out in detail by a committee of business men and women already formed. Pilgrim-tickets costing half a crown, and less for children, will be on sale throughout the land. Every penny of every ticket will go, through the National Council of Social Service and the Personal Service League, to swell the funds available for relief work in the distressed and derelict areas, except for a definite proportion which will be reserved by each co-operating cathedral for local unemployment efforts. No deduction will be made for organising and administrative purposes."

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Bad Nauheim—Park Hotel—First class Home Comfort combined with excellent cuisine and service.	Gurnigel—Bernese Oberland—(3,900 ft. a.s.) Sum. & Wint. Grand Hotel, 1st.-Cl. 300 bdrms. bths, Diet. Forests, Tennis. Orch. Wkly. terms all incl. £5 7 0.
Coblence—Hotel Riesen-Fürstenhof—First class. Terrace overlooking the Rhine. Full pension, 9 marks upwards; room, 4 marks upwards.	Interlaken—Hotel Schweizerhof—Best situation facing Jungfrau, next to Garden of Casino. All Comforts. Renowned Cuisine. Gar. Pens. from F. 14.50
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Düsseldorf—Breidenbacher Hof—Leading Hotel, rooms from RM.5, with bath from RM.9. Amer. Bar, Orch., Gar. New Rest. "Breidenbacher Grill."	Lucerne—The National—Best location, direct on lake. All sports. Room from Frs. 8. Pension from Frs. 18. Director A. de Micheli.
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SWITZERLAND—Continued.	SWITZERLAND—Continued.
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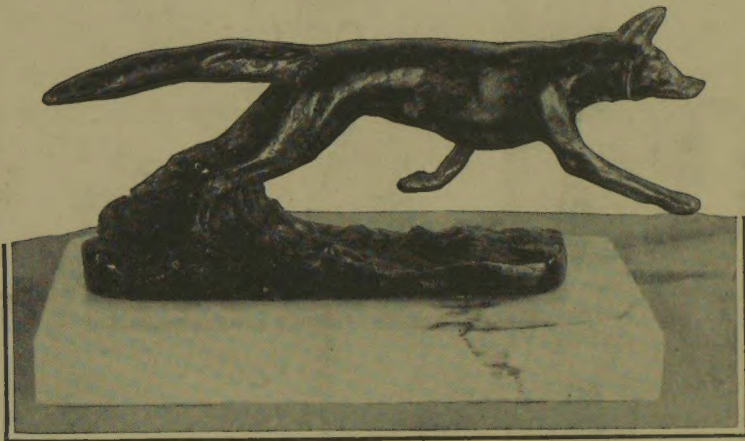


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